The Universal Household Cyclopedia

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THE UNIVERSAL

HOUSEHOLD CYCLOPÆDIA,

A VOLUME OF UNIVERSAL READY REFERENCE

FOR

American Women in American Homes,

Containing a Large Fund of Useful Information,
Facts, Hints and Suggestions,
Upon the Various Topics Pertaining to Home Life,

INCLUDING

HOUSE DECORATION, HOUSEHOLD MANAGEMENT, DOMESTIC AFFAIRS, COOKERY, LADIES' FANCY WORK, MEDICAL MATTERS, FLORICULTURE, ETIQUETTE, HOME AMUSEMENTS, THE NURSERY, ARTISTIC EMBROIDERY, DECORATIVE PAINTING, LACE MAKING, THE TOILET, THE LAUNDRY, ETC.

WASHINGTON

With One Hundred and Eighty-Nine Illustrations.

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1890.

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PREFACE.

THE object of this volume is to provide a helpful assistant, guide and counsellor to the housewife, which may be consulted at all times and in any emergency, and it is believed that the information herein contained will save labor, time and money in every household wherein the book shall find a place. An attempt has been made, in the compilation of the book, to include every subject in which woman is interested, wherein information of a practical nature can be imparted through printed instructions. Consequently not only are the various practical and necessary duties of woman helpfully treated, but considerable space is likewise given to the more fanciful employments of the sex, as for instance fancy work, embroidery, lace making, home decoration, painting, floriculture, etc. It may be said that the work is an epitome of nearly all that may be learned from books upon the twin subjects of *housekeeping* and *homemaking*. Nor has the social side of woman's existence been neglected, as a perusal of the excellent departments of "Etiquette" and "Home Amusements" will abundantly testify.

Particular attention is called to the valuable department of "The Nursery," contributed by Mrs. Effie W. Merriman, a lady of experience and an accomplished writer; to the department of "Artistic Embroidery," written by the popular author and eminent authority upon the subject, Mrs. Ella Rodman Church; to the valuable department of "Cooking Recipes," compiled by a practical housekeeper and believed to be the best collection of recipes ever contained in a volume of this character; to "The Home Physician," wherein will be found simple yet reliable and efficacious home remedies for all common ailments, and to the excellent department of "Decorative Painting," contributed by the talented sisters Lida and M. J. Clarkson.

The mission of the book is to lighten the cares and the burdens and to multiply the pleasures and enjoyments of home. How to reduce labor by

the application of methods discovered by practical and progressive women; how to save time and money by the same or similar methods; how to subdue disease by the use of simple home remedies rather than the employment of a physician in ordinary emergencies; how to make the home beautiful—these are subjects of immediate personal concern to every progressive housewife. That this book may save many a weary hour of labor, and by helpful suggestion dispense many a blessing in every home wherein it may find a place, is the earnest hope of its compiler and authors.

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HOME DECORATION.

Embroidered Chair.—The chair in our illustration offers a suggestion to ladies clever in applique work, being thus decorated on a ground of olive green plush. As tapestry embroidery is now very fashionable, no one need be at a loss for a pretty chair, the plainest one being converted to an appearance of richness by an oblong of this work on the back and a square on the seat. Beautiful patterns can now be purchased with the materials and colors prepared for the worker's use. The colors are all of the rich low or old tones, and the effects gained by their use are wonderfully quaint and pleasing. Bright, crude colors are no longer used in decoration. — *Ladies' World.*

EMBROIDERED CHAIR.

Quaint Friezes, Overmantels and Screens.—An amateur decorator tells of some pretty conceits for beautifying the house as follows: I saw a rather quaint frieze the other day for a staircase and hall, painted on the rough brown paper specially adapted for the purpose. An old witch riding on the proverbial broom, with a moonlight sky; another a fairy on a rainbow. Puck on his mushroom, owls on a crescent moon, and several other novel designs were roughly dashed in with wonderful effect.

A pretty substitute for an overmantel is a mirror in a deep wooden frame, small curtains of yellow silk falling on either side. One seen had the upper part of the frame decorated with painted sprays of willow drooping on to the grass, while the lower portion was arranged with water lilies, a swallow being introduced here and there. On the mirror itself a couple of swans floated, reflected in the lightly painted water. The whole effect was very charming, and though a certain outlay of the "mighty dollar"

was necessary to begin with, the entire cost was less than would be imagined.

Overdoors are a great decorative addition to a room, three panels, a large center one bordered by two smaller ones mounted on a pointed frame, being effective, and handsome modeled flowers, birds or fruit are all suitable, and landscapes always look well if well done.

A kitchen article that has been cleverly transformed into an artistic boudoir screen is the clothes horse, but not in the way that has hitherto been seen. Three clothes horses, if double leafed, are required to make two screens, and they must be of graduated sizes and each one unhinged. One division, or half of each horse, is then taken and rehinged, and the result is a screen of three sized graduated panels. The woodwork is painted, and the frame hidden with upper panels of painted cloth, brocade or plush, and lower ones in the dado style of drawn pongee silk. These screens are handsome and look well in a room.

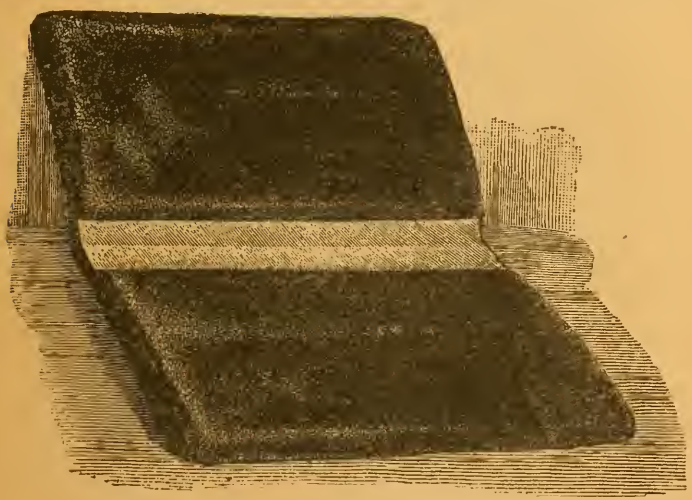
Photograph Case.—Two views of a handsome photograph case are here given. The article is made much after the manner of a *mouchoir*

PHOTOGRAPH CASE—CLOSED.

case; it consists of a section of olive plush lined with pink Surah, the whole being given considerable thickness by layers of sheet wadding well sprinkled with sachet powder. The ends are folded under nearly to the center and the edges brought together are seamed, thus forming pockets to contain the photographs. On the ouside near one end the word "Photographs" is embroidered diagonally, and at the other end is fastened a bunch of pink carnations and a bow of wide soft ribbon, one end of which is fringed. Of course, there is no limit to the choice of colors, and one color may be used throughout if desired. Rich oriental stuffs, brocades, flowered fabrics, velvets, silks, etc., are suitable for such cases, and when flowers are applied, they should correspond with the perfume used. The word decoration may be done in silks, flosses, metallic threads, bullion or

cord, as preferred. Sometimes the monogram or initials will be embroidered on one of the pockets.

Decorative Notes.—Covers for occasional tables in Oriental embroidery are very pretty, writes Eva M. Niles in the *Ladies' Home Companion*. The designs are varied, and the coloring on each is arranged with due regard to the tint of the material. Smoke grays and electric blues seem to vie with each other for priority of public favor. One of silk—green, shot-gold—suggests a fine, old brocade, with its conventionalized pomegranate wrought out in softly modulated but rich tints. Another appears especially adapted to serve as a mat beneath a lamp on the top of a grand piano. It gives the brilliancy of effect secured when numbers of bright blossoms are gathered together and tossed down without arrangement, for the dark, bluish ground is literally scattered over with conventionalized flowers.



PHOTOGRAPH CASE—OPEN.

The Arab cloth is a slightly ribbed fabric, which lends itself peculiarly well to embroideries done with silks, as all these are, for the surface is sufficiently smooth for the outlines to appear clearly defined, and it has not the hardness of ordinary cloth, nor the harshness of serge. Stools, cushions, etc., are all made on the same principle of grouping tints with a view to obtain harmonious results.

To note what can be done in this way, a daring combination of crimson and scarlet is seen on a deep blue, satin ground, and the success of the venture is perfect. Terra cottas and crimsons are delightful in combination, but it requires an artist's eye, educated and experienced, to balance the tints aright. Of the smaller articles, we will mention first the dainty opera and work-bags, greatly affected by our own American ladies; but their English cousins think them sufficiently handsome to copy from. The

thick, soft satins, and the shot surahs, lined with exquisitely contrasting colors, and decorated with variously-hued silks and finished off with plaited silk and tassels. How can we best describe them efficiently? They are gems of color, and we can only advise our lady readers to copy as near as possible. D'oylyes are also very beautiful. Intricate embroideries on the delicate cambric or Chinese silks make these articles of real value. Eighteen different designs form one set. Sachets, work-baskets, book-covers, scent-sachets and cards are to be found in great numbers, and these are always acceptable presents.

A splendid table-slip, which I saw recently, was worked by a lady as a present for a naval officer's mess. The coloring was selected purposely to set off advantageously the fine silver belonging to the cutter. On a ground of bright gold satin, a handsome design was carried out in delicate shades of gray-blue and yellow, relieved with white and outlined with a deeper shade of gray-blue; the result was a tender, silver-gray harmony, very effective and novel.

Every year the demand for pretty articles, at a moderate price, grows more urgent. An artistic little work-table, of the Moorish style, is very pretty. It is of white enameled wood; after this comes its claim on account of its novelty. The top is composed of two flaps that open outward and disclose a firm, square work-bag, with compartments for scissors, thimble, needle-book, and so on. The outside of the bag will be draped with India silk, finished off with pompons. When the flaps are closed, it makes a convenient occasional table, and the top is to be tastefully painted with groups of flowers.

Some pretty bed spreads are made of No. 70 real Scotch linen thread, knitted in a lace pattern. These, with pillow-shams to match, and lined with colored silks, are very effective; and, as good housekeepers say, "last forever." A bed-spread of fine linen has a large, central medallion of drawn-work, and a band of the same above the lace-trimmed hem. Under the drawn-work a piece of silk of the same size is basted.

A dainty table-scarf is of pale-green velvet, embroidered in sprays of lily-of-the-valley and darker green foliage. It is lined with white China silk, and fringed at the ends with green, silk tassel-fringe in shades. Another, of old-blue silk, has an all-over design of golden dragons, winged, and is lined and fringed with old-gold silk.

A very handsome table cover is of thick, piled green velvet, with the owner's monogram worked in silver and gold threads, and a conventional border. It is finished with a dark-green chenille fringe, and a lining of yellow silk.

An elegant fire-screen is made as follows: It is divided into two rows of three panels, each of which is different in shape from its fellows. The lower panels are covered with the finest brocade; whilst the smaller, upper division, upon which the attention of the spectator is chiefly concentrated, are of white, watered silk. Upon each silken pane is embroidered a different wreath of flowers and leaves, to which a still richer effect is added by the surrounding stems, worked in silver thread.

A blue room is a hazardous experiment, but there is a new blue matting of the finer sort which fairly tempts one to try its effect, not to cover the floor of a room, but also to form the dado. The skirting board is of cream white, and above the dado runs a narrow, cream shelf, and above that the walls are painted in narrow, cream panels, framed in blue. The draperies at the windows are of cream white, tied with burnt sienna and blue, and

the door curtain is of burnt sienna, and some gilt-framed chairs are covered in plush of the same color, others in blue, framed in white, and one or two are of mahogany of very nearly the same hue. There is a big, white bear skin lying in front of the fireplace—not to hide the blending of blue

ORNAMENTAL CALENDAR.

and burnt sienna in its tiles—and a hammock with cushions of the two colors.

Ornamental Calendar.—A unique style of calendar is here illustrated. A square of cardboard forms the foundation, which is covered

smoothly with plush or velvet on one side and with silk on the other, and edged all round with silk cord of the same or a contrasting shade. Through one corner is drawn a loop of cord, that serves to suspend the square, and the opposite corner is rolled over so as to deeply reverse the lower part of the square, making a compartment for the reception of pencils, pens, etc. At either side of the roll is fastened a silk cord which is carried forward diagonally and tied in a bunch of loops and two ends some distance below, the ends being tipped with tassels. A bunch of loops and two ends of cord are also fastened where each cord starts from, the ends also being tipped with tassels. Above the roll a graceful rose-spray is hand-painted, embroidered or appliqueed. The calendar is fastened underneath to the bottom of the roll from which it depends.

Portieres.—Portieres differ from window curtains in that they are usually made of heavier fabrics, and are somewhat simple in their treatment unless for elaborate drawing-rooms or boudoir use. They are no longer considered luxuries, but are fast developing into necessities. Portieres are made of a great variety of fabrics of different degrees of richness, and there is no difficulty now-a-days to find materials to suit any position in the house. The simplest, cheapest, and most effective rough and ready portieres are made of the best quality of burlaps, the warm coloring of which recommends its use for certain doorways, such as for passages, piazza-doors, greenhouse entrances, doorway to kitchens, laundries, etc. Worsted or wood momie, linen momie, felt cloth, chevron tapestry, cotton Gobelins, Moquette cretonne, French cotton tapestries, jute tapestries, petit points, Smyrna cross-stripes, art-damask, Bolton sheeting, canton flannel and satin sheeting are among double-width materials sold by the yard for making up in portieres.

The portiere in the illustration is composed of a figured material, probably French tapestry, and hangs from a doorway opening into a drawing-room; it is bordered with ball fringe and lined with a material which makes it harmonize with the furnishings of the room beyond in which it is seen. This portiere is mounted in Flemish plaits, and the doorway being lofty, it does not draw aside at the top, but is raised at the side and held back by cords slipped over brass rosette-shaped holders. The upper cord loop is finished off by tassels and the lower one left plain. The opposite side of the doorway, as seen in the illustration, is covered by a piece of the portiere material, but this is a treatment not to be commended, because it has nothing to recommend it; for, if the woodwork is unsightly or of the wrong color, it can be changed by repairing or painting. This portiere is lined, but a great variety of materials are in vogue which need no lining. In regard to the looping back just described the writer would only countenance it for very high doorways and for rich materials that one cannot handle often. Where doorways are very high the hanging of a separate valance has a pleasing effect, as the valance remains stationary and the portiere can be drawn to and fro, and is most proper.

Very wide doorways look better when furnished with two portieres, and a very narrow doorway may be made to look like a wide one simply by having two portieres hung on a pole projecting on either side beyond the door posts or door frame, allowing the hangings to conceal the woodwork entirely. It is not necessary or desirable to use a valance where the doorway is low, or only of medium height, as it would only still further dwarf already low entrances; in such cases the following expedients may be used

PORTIERE FOR A DRAWING-ROOM DOOR.

according to location; if the portiere hangs before a doorway at the end of a passage, and the intention is to have it conceal a low door and ornament the passage, then hang the hanging or hangings from the lintel, as near the top as convenient. If the place of hanging is between two rooms, and the entrance wide or moderately so, a good plan is to hang two double-width portieres of the same or a different harmonizing material, one on one side, that is, one in one room and the other in the other room, to draw aside in opposite directions, both to be on poles set in brackets on the lintel.

A portiere of figured stuff does not really need ornamentation; it may have a frieze of plain plush, velvet or flax-velours, or a dado if preferred, but the majority look well without such ornamentation. Plain material portieres may, however, have various ornamental treatments, such as trimming with frieze and dado of plain or embroidered or figured materials; they may also be decorated beautifully by applied designs in plush, satin or velvet, or combinations, or be embroidered with conventional flowers at intervals, or with groups of interlaced rings, squares or disks, or embroidery, or applique work or both, in either case having a band of plush across the top or bottom. Cords and tassels, long and short, suspended from the frieze band, also fringes used in the same manner, make a very ornamental finish. Some materials ravel with handsome ravellings, such for example as chenille Turcoman, cotton canvas, and, I believe, Bolton sheeting; when the portiere is made of any of these a pleasing finish is to set on a frieze of the same material showing a fringe of ravelling sixteen or eighteen inches deep. Some workers ravel enough to make a heading with two tyings forming a diamond network or openwork, which is very effective. In selecting portieres the main idea, independent of fabric, is to get the coloring that will harmonize with the interiors from which it will be seen. It may be added that golden brown, deep old gold, olive green, deep old red, maroon, and peacock blue are among the best colors to use; gray-blue also is pleasing, as well as terra-cotta and golden olive. Many cross-stripe stuffs are also admirable, as are oriental patterned goods in low rich colors.

Pincushion.—The following directions are for the orange pincushion, and require one-fourth ounce of bright orange-colored Germantown yarn, and about one-third as much shaded green.

1. Chain 4 with the orange wool, join, and work 3 double in each stitch of the round.

2. Work 3 double on the first stitch, 1 double on the next stitch, and repeat, taking up always the two front loops of the previous round.

3. Make 3 double in the centre stitch of the 3 double of the last round, and 1 double in each of the three between stitches.

4. Three double on the centre stitch of the 3 double of the last round, and 1 double on each of the five between stitches.

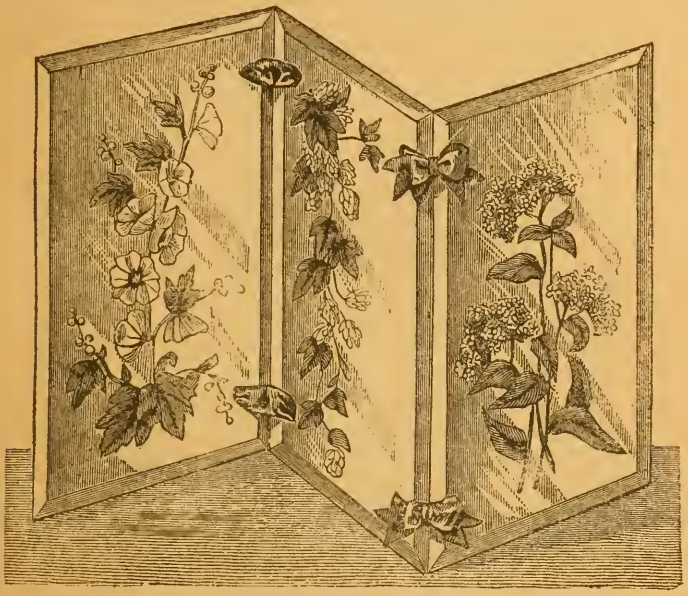
5. Three double on the centre stitch of the 3 double of last round, and 1 double on each of the 7 between stitches.

6. Three double in the centre stitch of the 3 double of last round, and 1 double on each of the 9 between stitches.

7. Three double on the centre stitch of the 3 double of the last round, and 1 double on each of the 11 between stitches.

8. Work 3 double on the centre stitch of the 3 double of last round, and intermediately make 5 consecutive doubles, take up the next 3 stitches of preceding round, and knit them as 1 stitch, make 5 consecutive doubles, and repeat this till you get round. Work 10 more rounds like this, and fasten off.

Decorative Folding Mirror.—Three panels of beveled glass compose this ornamental screen. Each section is decorated with a hand-painted floral design, and ribbons pass through apertures made for the purpose and are tied in tiny bows. Glass panels of this kind may be purchased in



DECORATIVE FOLDING MIRROR.

all stores dealing in artists' materials, and sometimes a double mirror is preferred to a triple one. Such a screen unites the useful and the ornamental in a very effective way.

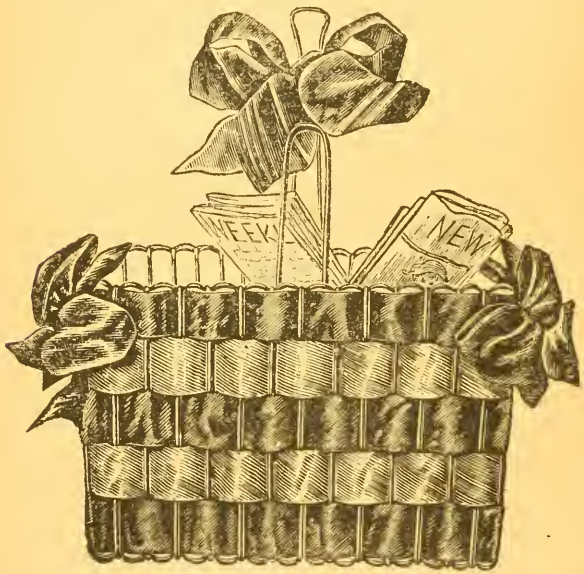
Reglet Stick Lattice-work.—Lattice-work is cheap, pretty and in every way a desirable and useful decoration. The only thing that has obtained against its popularity is the difficulty of getting sticks of proper length, width and thickness, and always three feet long, that are used in printing offices to fill out space in making up forms.

An exceedingly pretty screen is made of reglet stick lattice-work with alternating cherry and pine sticks, set diamond-wise and lined either with silk or paper of a solid color any shade desired. A common pine easel can be transformed into a very pretty ornament by painting it black, sandpapering it until it is smooth, oiling and rubbing it until it looks like ebony, and introducing a lattice-work of the smaller sized reglet sticks below the lowest peg near the bottom.

The door of a corner closet or cupboard is always expensive, besides, an ordinary door is by no means ornamental. A neat, simple frame, filled in with reglet stick lattice-work, and lined with silk, cretonne, or any material desired, answers every purpose of a solid door at half the cost, and is

really quite decorative. A transom over a door can be artistically curtained by means of this lattice-work, and the upper part of a bay window filled with it, when the shape is such that it can be made to fit, lined with silk of some soft bright color, is not only very pretty but imparts a toned light to the room which is admirable.

A shelf of a book-case used for odds and ends, as one shelf is almost sure to be, may be made attractive by being filled in with reglet lattice and lined with silk. Indeed there are so many places about a house where it may be used with admirable effect, that when an ingenious housekeeper once begins to use it she will hardly know where to stop. Not only may lattice-work be made in diamonds, but also in many other forms, and when



PAPER POCKET.

one has the reglet sticks, a hammer, and a paper of long finishing nails, many new designs may be evolved.

Reglet sticks are from twenty-five to thirty cents a dozen, and at any newspaper office one can find out where to get them.

Paper-Pocket.—An ordinary wire toaster or broiler is used for the foundation of this pocket. The toaster is painted with gold liquid paint, and wide ribbon in two shades arranged to alternate is run in and out through the wires, each strip of ribbon being in one continuous piece all round, thus banking the sides; the ends are neatly joined at the back. A ribbon bow is fastened to the top at the sides, and ribbon is also tied in a bow near the top of the longest handle by which the pocket is suspended. The ribbon may be in two shades of one color or in two contrasting colors,

or each row may be of a different shade or color. When contrasting colors are chosen care should be taken to procure a pleasing harmony.

Domestic Art.—A pretty receptacle for flowers may be made at small expense by propping up and fixing three large wooden spoons or children's spades tripod fashion, and fitting in a small iron caldron with its handle removed, or a child's tin bucket. The whole must be painted all over, and a length of soft silk tied round the center is a great improvement.

Small palettes are used as backgrounds for pincushions, and tied up on the wall with a ribbon passed through the thumb-hole and finished off in a bow. The cushion generally forms the center of a flower, such as a large daisy, the petals being painted on the palette, and other dasies grouped around; or a sunflower, dahlia, etc. With a little taste the whole can be rendered artistic and attractive. The cushion is glued to the palette.

Butter or egg baskets with handle and lid can be converted into delightful work receptacles by being lined with pretty cretonne, soft silk, or art muslin, fluted and full, with a length wound round the handle, and finished off in a rosette or bow at one side.

Painted palettes, with an aperture cut for a photograph, though not novel, have recently been brought to considerable artistic perfection at fashionable bazaars. The background is usually of white or some delicate color, and the flowers painted on it, twined lightly and gracefully round the aperture, with very often a name written across one of the lower corners.

Painted battledores are another style of ornamental wall decoration, beautifully painted, with ribbon twisted round the handle, and a ruche of satin ribbon or a fall of colored balls or pompons round the edge. The parchment surface is delightful to paint upon. Movable calendar cards, slipping from beneath a painted band or border forming the frame, can be arranged without great difficulty. This border must be of card, about an inch wide, and glued to the battledore, except on the side where the cards slip in and out. The rest of the surface may be painted or neatly covered with satin.

These battledores are also arranged crossways in couples, tied with ribbons, and have pockets attached to them to hold spills or letters. Sometimes a small pincushion is added, fitted into a shuttlecock, at the base where the handle joins. They are usually painted as well, and thus combine useful and ornamental novelties.

For other novel wall decorations, there are some quaint-looking long bags, tied at both ends with a contrasting color, and containing a wide-necked bottle, hidden from sight, but intended to hold grasses or ferns. They are made in two shades of art muslin, or in plush, lined and tied round with soft silk. The bottle may be of almost any shape, so that it has a large, round neck; but those sold with sweets, or with pickles and fruit in syrup, round, and measuring about seven inches long and seven and a half inches in circumference, are the best. The bag should be about seventeen inches long and from thirty-six to forty inches wide. It is lined with a contrasting color at the top to the depth of four inches, and this forms a flap, falling backwards just above where the bag is tied tightly round the neck of the bottle.

The strip of material tying the bag is also used for hanging the whole to the nail on the wall by being tied in a loop and bow; another strip of material ties round the base of the bag at about three inches from the edge. The flap may be lightly tacked up, with artistic negligence, according to

fan y, at one side, or caught up with a spray of ivy or a few loops of ribbon. Terra-cotta and light green, brown and salmon-pink, peacock-blue and deep gold, are good contrasts; but these bags, if given as presen's, should be made to suit a room or the taste of the recipient. We have but given one size, but they can be varied according to taste and circumstances, and if a bottle is not forthcoming, a wall basket or a tin can can be substituted.

These bags, carried out in two colors in art muslin, can be adapted to flower-pots, drain-tiles, holding ferns or grasses, and also clothes-baskets. For the clothes-baskets, it requires to be double, or put over sateen; and the bag is best left open at each end. If anything very nice is required, finish off the ends of the length of muslin, tying round the bag at top and base with worsted or silk pompons of the two colors.

Some delightfully soft cushions, stuffed with eider or Arctic down, are in the shape of a large diamond, heart, square, or shamrock, covered with plain or brocaded silk or plush and edged with silk cord.

A great deal of taste and ingenuity may be displayed in grouping the colors and arranging the different material. Many of them have a motto extolling rest, comfort, or sleep, copied from some of the poets. Three cushions, each entirely different, are used on a lounge now, and any number of head or back rests are scattered around easy chairs.

A beautiful sachet, intended for a wedding present, is of white satin perfumed with dried orange blossoms, edged with genuine Valenciennes lace, and painted in water colors, the design representing two love-birds resting upon a spray of orange blossoms.

A handkerchief sachet of an almost square form is of cream colored satin painted with sprays of white flowers, lined with pink plush and edged with tiny pink pompons.

Pretty counterpanes are made of squares of ecru or cream linen, not too fine, embroidered with washing cotton or silk in red, blue or gold, and joined together with hand-knit linen thread lace, or a strong piece of the Medicis lace, and finished with an edging to match.

Beautiful chair-seats, stools, sofa and pin cushions are of striped brocade, rather in the style of Louis XVI., with designs of flower sprays embroidered on the plain stripes.

Tea-cloths are about a yard and a half square, and two are frequently given as a bridal present. White, embroidered with gold-colored silks, is very stylish. One of pure white linen is decorated with a few swallows in neutral brown skimming over the surface, with several resting on railings, forming a border all around.

When one or two are prepared for gifts, it is a dainty idea to send with it a tiny white sachet folded with the tea-cloth, which, in turn, is tied up in a small square with a length of white ribbon, before putting it in a pretty box.

Sachets of fine white linen are beautifully ornamented with hem-stitching, drawn work, and outline embroidery done with wash silks. This cover is drawn over the satin sachet containing the powder and wadding. Orris-root, violet, heliotrope and white rose are the favorite perfumes, and the embroidery should indicate the contents, as violets, roses, etc.

Chamois-skin is used for sachet and work bags, tobacco-pouches, covers of shaving papers, etc. The edge is slit into a fine fringe by snipping the skin up an inch deep and an eighth of an inch wide. It is embroidered or painted, and lined with satin. When drawn up with ribbons, they are threaded in and out of tiny slits cut in the skin.

Pin-cushions are ever popular, and among the newest are those fitted into round Japanese woven baskets, sold in nest or sets, without handles. The cushion is made round and firm. First is a piece of muslin, tied tightly round to keep it compact, and then with a pretty piece of brocade, satin or plush. It looks like a large mushroom with a short stalk. The inner edge of the basket is then glued all round (Lepage's glue being the best to use), and the cushion fitted tightly in. It should be made to fit well, and rather larger than the basket, or it is apt to slip down.

When dry, a narrow fancy ribbon is tied round the edge and finished off in a smart bow. These cushions are newer than those fitted into Russian bowls. The wooden spade ones comes next in novelty. A child's smallest sized wooden spade has four little holes bored in the bowl, if it may be so expressed, through which narrow ribbon is passed, and tied in two bows at the back; this ribbon secures the pin-cushion previously made and fixed to the spade by a touch of glue.

The little cushion should be of any pretty, bright color, with or without a narrow frill, all round, and well covered with pins. A ribbon is wound round the handle and finished off with a large bow. Sometimes there is a bow at the top and base of the handle.

It would be difficult to exceed in luxury the boudoirs of the young girls of the present day who are actual or prospective heiresses. All that the most elaborate brass work in *repousse* can do to give brilliancy; all that *biscuit* and *terra cotta* can do to give daintiness; all that lace can do to soften; satin, plush, and Oriental hangings, to give character; and Japanese and Chinese screens, idols, fans, and embroideries to impart the aimed-at *grotesquerie*—has been done by the most expensive means.

Fancy Work Notes.—Concordia canvas is a new textile for embroidering upon, and has won much favor. It comes in single and double widths; the latter, forty-five inches wide, makes pretty table covers. Concordia fringed scarfs, tidies and toilet sets are novelties, and take readily to darned embroidery.

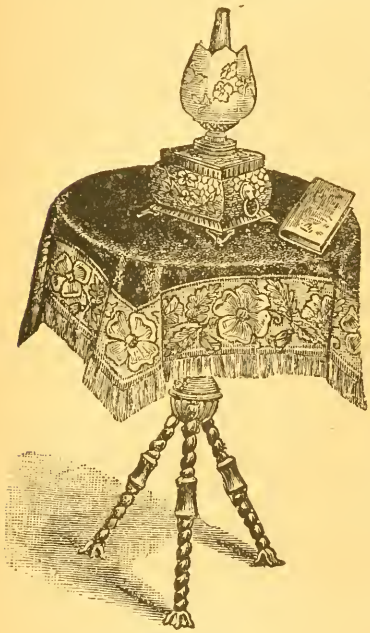
Among novelties are bed spreads in Bolton sheeting, with the embroidery commenced. Cotton moquette is another new fabric to be embroidered, among other purposes, for bed-spreads and portieres. Hemp braided bureau and lamp mats are also novelties. A pretty hemp fringe comes for decorating them. The yellow, green, and garnet mats are pretty for many decorative purposes.

One can make a novel and pretty lamp-shade in the following way: Cut five pieces of stiff white net, such as is used in making summer bonnet shapes, in the form of a flower petal, an elongated rose petal, or a short water lily petal. Next, cut sprays of gay pink flowers from cretonne, and paste one on each shape, afterward covering them on both sides with pink muslin, buttonholing the front and back linings to the shape. Next, overcast the five pieces together with pink silk, and trim around the five scallops forming the bottom of the shade, with a frill of soft, deep cream lace. Put a frill, or pleating, around the top, to stand upright, then trim down the joinings of the five shapes with cascades of loops and ends of rose pink ribbon. Leave one seam half open at the top, so the shade can be slipped easily over the usual wire frame, and tie together with ribbon.

A Scarf in Couching.—Take garnet felt about a yard and a half in length, with the ends stamped in three large scallops. On the pattern lay the double worsted or Columbia yarn, and catch it down with rich Japan-

ese silk. That is what is called couching, and if it is done regularly it is very effective. Three rows of this form the outside. The inside is all done in tinsel. Catch this down with black or garnet silk, so as not to show the stitches. The worsted catch down with yellow silk. The more embroidery you do with the yellow, the prettier your scarf will be. Finish the ends with plush balls.

Fancy Table Cover.—For a round or square table this is a handsome cover. The material is olive-green plush, and a rich border trimming is provided by a floriated ribbon. A row of narrow gold fringe borders the corner, and the entire pattern on the ribbon is followed with gold tinsel thread. The result achieved is brilliant and artistic. A card-basket, a lamp, an album, or any preferred ornament may be appropriately set on the table.



FANCY TABLE COVER.

Silk Portieres. — Scraps of silk, satin and velvet will make lovely portieres, table covers and quilts, when sewed in rag-carpet style and woven according to the new process done by a weaver in New York only. A fine linen warp, Turkey red in color, is used, and hardly shows from the manner in which the silk is arranged over it. The curtains do not sag, and are finished with a plain border, if the material is mixed, and vice versa, a band of plush crazy work, or a Roman striped, woven border. A trifle of tinsel woven in affords an effective contrast. A finish on the lower end is made of the silk rags, and resembles chenille fringe. The Turkish curtain is composed of broad, panel stripes, divided by narrower ones of brighter colors. Tinsel braid can be sewed in with the pattern known as "hit or miss."

Bias or straight scraps may be used; cutting them evenly gives a smoother weave; after cutting them about half an inch wide, three quarters of an inch of very thin silk, and any length, except for the "hit or miss," when they should never be over a yard long. Lap the pieces half an inch, and sew them as you would a rag carpet; then roll in pound balls. One and a quarter pounds of silk will make a yard of material fifty-one inches wide; one pound makes a yard forty-five inches wide; three-quarters of a pound answers for a yard twenty-seven inches wide. The warp is furnished by the weaver.

This offers a new field for the lovers of scrap work. As an estimate,

seven and a half pounds of rags will make a pair of fifty-one inch wide portieres, each three yards long. Fresh and soiled scraps of silk may be utilized. If new pieces are bought, it will be well to remember that bright, solid colors or stripes are more showy than brocades.

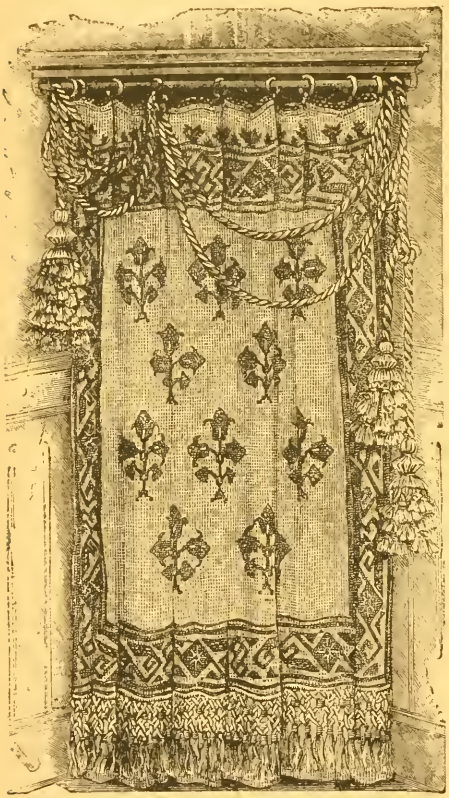
Fancy Work-Bag.—The foundation of this bag is a small, round basket. Around the top is gathered the lower edge of the bag portion, which is composed of rows of fancy and plain ribbon. Each row of ribbon is of a different variety or shade, and some of the rows are gathered slightly along the side edges so as to produce as odd an effect as possible. The

FANCY WORK BAG.

top of each row is shaped in a point, and the bag is drawn in as closely as desired by a shirring some distance below the top, the points looking like tulip petals above the shirring. A wrinkled ribbon covers the shirring, and a large bow of ribbon is fastened where its ends meet. The top of the basket is decorated with ostrich tips alternating with groups of ripe-looking fruit. Flowers, leaves, moss, etc., may take the place of the tips and fruit. If the ribbons are neatly joined with over-and-over stitches the bag need not be lined.

Curtain for Corner Hanging Closet.—The very picturesque and pleasing curtain given in our illustration and used for portiere purposes is composed of Aida canvas embroidered with a conventional ornament worked in red embroidery cotton, or in any color combination desired, in cross-bar or plait stitch, each stitch being worked over two canvas squares.

in the height, and one in the width. For the making of this curtain a width of the canvas thirty-two and three quarter inches wide and two yards long is used. A border is added to the curtain, giving it a wider sweep and a picturesque finish; this is finished off by a fringe couched on the stuff. A handsome cord and tassels for drawing the curtain aside adds to its attractiveness. A cornice set above the curtain pole fronts a triangular board forming the closet top; this board has its under side studded with hooks screwed in it for hanging up dresses. Not only is this curtain picturesque and ornamental, but it is also an article of utility, a corner not otherwise useful being converted by its means into a closet. This is an instance of the utilization of corners, and shows how a house not blessed with much closet space may have this defect remedied. Pleasing closets may be made in other apartments than the chamber, and the curtains, therefore, should be in accordance. For halls, worsted stuffs, figured or plain, velveteens, and flax-velours may be used, and for dining-room corner closets something of the same order; and it may be added, where the housewife has no time for embroidery, pretty chintzes and cretonnes are quite in order for upper room closets.—*Ladies' World.*



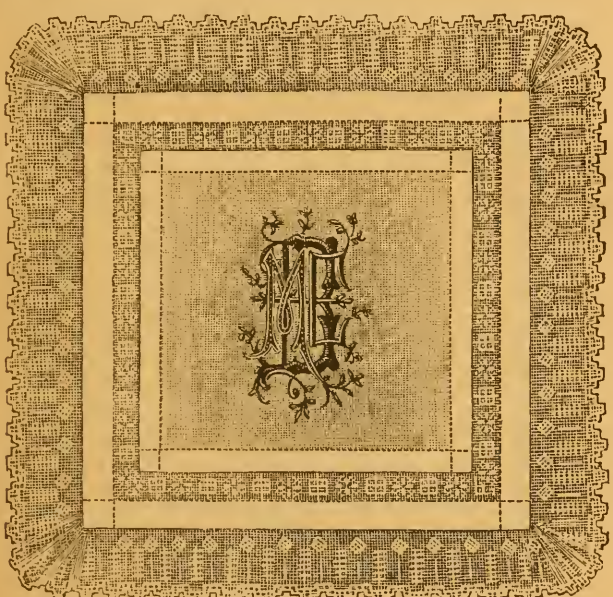
CURTAIN FOR CORNER HANGING CLOSET.

The Daisy Tidy.—Materials: one piece of serpentine braid No. 30, one-half ounce of buttercup-yellow worsted; one yard of ribbon No. 16; one and one-half yards torchon lace.

Begin by counting nine points of braid, then double it, join the ends firmly together, and cut the braid loose. Pinch each point one after another and draw all the points closely together, being careful to take each one as it is drawn up. When all the points are gathered up, the shape of the daisy will appear. Sew the daisy by the centre to a small piece of

crape net, which is trimmed off so as not to be seen. Fill in the centre of the daisy with the worsted in any pretty way. Make 36 daisies and join them in squares containing nine daisies each. Cut the ribbon in half, and fray out the ends an inch and a half deep. Cross the two pieces of ribbon and baste in the centre to keep in place. Join each square of daisies to each centre of the ribbon. Full on the face; let the ends of ribbon come out over it.

Pillow-Sham.—A square of sheet linen, with a hemstitched hem about its edges and a handsomely embroidered monogram in its center, forms the center-piece of this attractive pillow-sham. A row of fine insertion is



PILLOW SHAM.

sewed to the hem edges of the square, and to the insertion is sewed a folded piece of the linen, hemstitched to suggest a broader hem than that completing the square. A frill of wide embroidery finishes the sham daintily. A sheet-sham, made to correspond with pillow-shams of this style, furnishes an exquisite dressing for a bed. Lace or embroidery may be used as garniture. Sometimes such shams are underlaid with silesia or satin of some delicate or bright hue, but a spotless whiteness is much to be preferred.

Home Art.—A receptacle for shoes and slippers is most convenient and may be made an article of decoration as well. A pretty and easily made shoe bag may be made of cretonne, in some pretty pattern; a floral design is the prettiest. A square of the material forms the back or founda-

tion of the bag, and upon this are arranged two rows of pockets. Each row is made by a straight piece of the cretonne, laid in four box plaits, and stitched across the lower edge to the back; a row of stitching is also made midway between the box plaits; and the lower edge of the lower row of pockets is placed even with the lower edge of the back. The tops of the pockets are bound with braid, and also all the edges of the bag. A full bow of braid is fastened at the top of each pocket, and at each upper corner of the bag is fastened a loop of braid, to which is attached a brass ring to be passed over nails in the wall or door.

A sand roll is useful to lay across a music book to keep it open on the piano. Take a piece of plush four inches wide and nine inches long, sew up one side lengthwise and gather at one end, make a bag of muslin the same size and fill with sand, then slip this into the plush cover, gather the other end and finish with a plush ball at each end.

A novel table cover is of white corduroy, lined with silk and edged with silk cord, with a silk tassel at each corner.

A pretty and unique catchall is of celluloid, cut diamond shape, lined with apple-green silk and three corners turned together, like an envelope, and the edges laced together with silk or gilt cord. The corners may be painted with a cluster of flowers or any small design. A bow of ribbon is placed at the top for suspending the catchall. This is pretty and easy to make.

To make a pretty match receiver take a globe-shaped straw basket and gild it, fastening on one side a bunch of gilded acorns, placing a bow of ribbon where the acorns are attached. Then fasten two pieces of ribbon at the opposite sides of the basket, making loops where it is fastened on.

A pretty handkerchief box may be made as follows: Take a cigar box and cover the outside with deep blue plush, lining it with rose colored silk. Pad the top of the box slightly before covering, and paint or embroider on it a cluster of apple blossoms. Finish the edge with a frill of lace.

A handsome tidy is made of deep cardinal satin ribbon and white oriental or Egyptian lace. Take a piece of coarse white net, the size you wish your tidy to be, and on this sew alternate rows of ribbon and lace. Finish with a deep frill of lace all around. Draw together in the center and tie loosely with narrow ribbon of the same shade as that used for the tidy. Fasten in position on the chair or sofa with safety pins.—*Margaret Percy.*

How to Make a Sideboard Cover.—A very useful cover for a sideboard can be made of decorative felt or canton flannel. Take a strip just the width of the top, and let it be long enough to hang over on each end nine or ten inches. If you use canton flannel, buy the double-faced; if decorative felt, line it with silk finished silesia to match its shade exactly. Apply upon the ends figures or flowers cut out of cretonne or furniture covering, and button-hole them upon the felt. Or mark the ends in some pretty design and work them in outline stitch. Trim the ends with caterpillar or chenille worsted fringe in shaded colors; or with gilt half moons with tassels of filoselle drawn through.

Pretty Handkerchief Case.—Cut a piece of pasteboard, eight inches square, and four triangular pieces, one side of each being eight inches long. Cut also the same number of pieces of thin cardboard. Cover the pasteboard neatly with olive satin, and the cardboard with bright rose color, and sew together. Take a strip of olive satin one and one-half yards long and three inches wide, and one of pink; sew on each edge, trim and shirr.

Sew one edge of the puff to the edge of the square board, and the other pieces to the top. On each of the triangular pieces, paint or embroider a little spray of flowers or an initial, and bows of ribbon at the corners.

Drapery for Screen.—This handsome drapery is a long width of China silk caught over one corner of a screen as pictured and tied in a large, loose knot, with one end to fall much shorter than the other. Each end is finished with a wide hem, above which is a broad band of velvet of a pea-

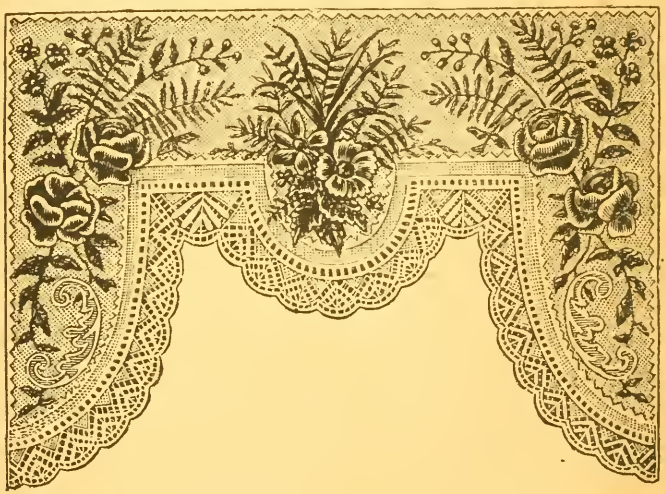
DRAPERY FOR SCREEN.

cock-blue shade, the silk being bright orange. The longer end is also decorated with small plush balls arranged to hang in a row from the edge of the hem and from the lower edge of the band.

A Pretty and Useful Tidy.—For a sitting-room or bed-chamber a pretty and useful tidy can be made of ecru canvas. The size should be sufficient to cover the entire back of the chair. In the center the threads are drawn longitudinally to the width of two inches and a half, and are fin-

ished at the sides with feather stitch in gold silk. A piece of dark green ribbon is run through the threads at regular intervals. The threads on the upper side of the ribbon are caught by a single thread from the top to the bottom. On either side this center are alternate strips of plain and drawn canvas about an inch and a half wide. The first strip has a herring bone or feather stitch design in pink silk on the canvas; the next strip is drawn canvas, edged with pale blue feather stitch, a piece of pink ribbon running through the drawn work; then a strip of canvas has a herring bone of yellow silk; then a strip of drawn canvas, edged with pink silk, through which pale blue ribbon is run. The outer edges are of plain canvas worked in feather stitch with blue and cardinal floss silk. The top and bottom of the tidy are fringed.

Window Lambrequin.—This lambrequin, though rich and elaborate looking, is exceedingly simple in shape and is a sample of one pretty result



WINDOW LAMBREQUIN.

of water colors on Nottingham lace. The flowers and foliage are all colored in their natural tints, and a row of lace edging borders the lambrequin. Any pattern in lace may be selected, and the lambrequin should be cut so as to display the colored pattern to best advantage.

A Plush Crazy Quilt.—Having obtained a considerable quantity of waste pieces of upholstery plush, writes a correspondent of the Brattleboro *Household*, from a large and flourishing furniture establishment, the novel idea occurred to me, to utilize them for a crazy patchwork quilt. I was fully aware of the time and labor involved in such an undertaking, having had some previous experience in converting these waste pieces into coverings for arm-chairs, lambrequins, and small fancy boxes. I will add that these pieces were beautiful, many of the pieces being of embossed plush, in all the various fashionable colors and shades, red and old gold

predominating. They were also in all sizes from a quarter of a yard down to pieces of a very small size, and many of them of irregular shape.

I decided, as it would be more convenient to handle, to make the quilt in strips instead of blocks. Accordingly, from heavy factory, I tore out five strips of the correct length and width to make a large-sized quilt. I laid each strip as I began working on it, on a flat surface, and commenced at one end basting on the pieces, slightly overlapping the edges, and judiciously arranging the colors, without regard to size or shape. As soon as a strip was completed, I side-stitched it firmly to the lining, and drew out the basting threads. When the five strips were completed, I sewed the lining together, overlapping the plushes so as to conceal the seams.

Now, lest some sister should form an erroneous idea of the time and labor spent on the quilt thus far, I will say that it required my spare time for weeks to get it together, and a still longer time to embroider each seam in the quilt. No elaborate embroidery was undertaken, only the easiest and most simple kinds, from the fact that the plush had so firm a body that it would often wear the thread off every few inches. I used different shades of zephyr and a very coarse needle. Silk embroidery would have been nearly lost in the pile of the plush.

For the lining, I used a plain brown sateen, and one pound of cotton batting, and tacked it to the lining the same as a comforter, only I made a blind stitch on the upper side, and tied the thread on the other side.

Many who admire crazy work are extravagant in praise of its beauty. It is at least a serviceable piece of bedding which no breath of air can penetrate, and may be used as a spread or as a comforter according to one's taste. If any sister should have the temerity to attempt a quilt of this kind, I would suggest that she use very heavy cloth for the interlining; for instance, old ticking could be washed, starched and ironed smoothly, and be utilized for this purpose. It is very difficult to make the pieces lie smooth on anything but heavy cloth.

Five O'clock Tea Cloths, Etc.—Five o'clock tea cloths are now a necessity, and can be made in many styles, among others, with the German cut-work borders.

The design is stamped on the goods, and then run with a very heavy thread, with the exception of the cross lines, or connecting lines, which are caught from edge to edge, leaving the linen underneath untouched. These lines it is best to do with double thread, and each one is closely button-holed with the linen thread. After these are finished the whole design is closely button-holed, which gives a firm edge. The straight line on the upper edge is also button-holed. Cut the linen away from the finished edge of the design under the cross lines. This gives an open-work border of great beauty and strength.

Sometimes to save work the connecting lines are done in crochet cord, without the button-holing. This is more delicate and lacey in effect.

Where the threads cross, or are caught into each other, if one cares to spend the time, pretty wheels are woven in around the threads. Occasionally it is necessary to have a double line, or part of line, which is no objection. This work is done in silk for tea cloths, table mats, pillow shams, and bed spreads, in fact, anywhere where a border is needed—it is always beautiful. A most exquisite bed-set was made not long since of cream Tuscan silk, with border in soft pink—pillow shams the same. In the center was a bunch of the large English clematis in four shades of pink. The

shams had a small spray on each one of a different design. When finished, the whole was a beautiful and really elegant piece of work.

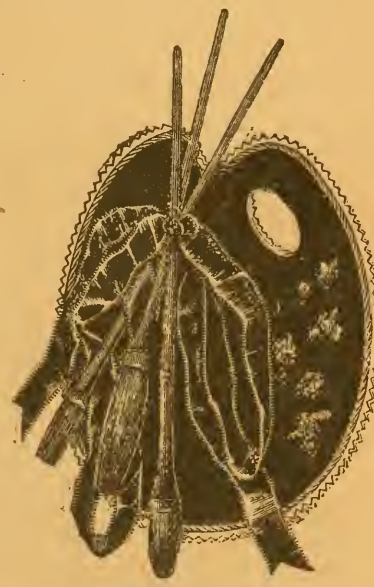
Speaking of bed-spreads, one of the most serviceable materials is denim—blue being the best color. A border design may be cut from the material and reversed on the spread. Smaller designs may be cut and powdered over the spread also. These may be couched in crewel or silk in self colors and crossed with the same. The stitches in work like this should be nearly, if not quite one-eighth of an inch long, and four or five threads of English crewel on one strand of filoselle used as couching thread. This style of work will be very satisfactory, if the contrast of color is good, and the effect bold and striking, yet artistic.

Painted and Embroidered Curtain.—The pleasing curtain shown in our illustration is decorated in dye colors and embroidery, and is composed of coarse linen in this case, painted in water and bronze colors and outlined with coarse Bargarren threads. This design may be used on canvas to give a tapestry effect, thinned oil colors or tapestry dye colors being used for the coloring; in this case, the canvas must be plainly stretched like tapestry, and attached to the wall. Thus painted, this design will be suitable for a stair-landing decoration, or for the walls of an ante-room. The design shows large waving poppies set among luxuriant foliage and stalks of smaller blossoms. In this case, the foliage has the lights set on in gold and the flowers are almost entirely in gold with the lights set on in silver. The painting is done with a *stiff* brush, the colors laid on thickly, either bronze color being used, or gold and silver powder mixed with a medium. In the latter case only a little should be mixed at a time, as it dries rapidly. For use in other rooms, say as a portiere in a parlor, it is not advisable to paint in bronzes, as the effect would be coarse and only suitable to be seen in a shadowed place at a distance, as on the stair-landing, or in a hall. For the parlor paint in thinned oil colors, and work the outlines of the whole design in crewel or Bargarren threads, according to the material used for the curtain. The bottom of the

PAINTED AND EMBROIDERED CURTAIN.

curtain is finished by a fringe of the frayed threads of the stuff, knotted together. For this purpose, the threads are divided in groups, an inch apart, crossed twice and then simply knotted together.—*Ladies' World.*

Palette Penwiper.—Either a penwiper or a shaving-paper case can be thus constructed. The palette may be cut from pasteboard, or its shape in thin wood may be inexpensively purchased at any fancy store. It is covered with velvet or plush on one side and with silk or satin on the other side, and is edged all round with silk cord. The papers in different colors, or the wipers in one or more colors of flannel, chamois, cloth, etc., are then added. Three camel's-hair brushes are tied together with feather or other fancy edged ribbons and fastened to the palette as pictured, and the usual dashes of paint characterizing a much-used palette are added to produce a realistic effect. These paint splashes may be simulated with embroidery silks, if desired. Any preferred color may be used for the covering, which may be of any desired material. Two or even three shades of ribbon may be tied about the handles, and one end may show the embroidered or painted initials of the owner.



PALETTE PENWIPER.

Decorative Curtains.—In doing fancy work, it is a great consideration to many, either to use what is in the house, or, when getting new material, to buy that which can be used after the beauty of the article is gone, or the style is past. Particularly so when it takes a number of yards, as do portieres and drapery curtains.

The blue or brown overall cloth makes up very handsomely when used for a curtain before a closet door, or before a door between two rooms. Of course, it cannot vie in point of beauty with plush, but often it will harmonize better with its surroundings, and can be used a second time, as fancy work is apt to be a "thing of beauty," but not a "joy forever."

In measuring the quantity required, allow for a hem a quarter of a yard deep at the bottom, and one half-yard longer than from the top of the door casing to the floor. This extra half-yard should have a hem on it two inches deep, and is to hang over the top of the curtain proper. It is a good plan to wash the cloth before making it up, which will take out the stiffening. Care must be taken in ironing, to pull it smoothly and evenly.

They hang better if lined. In that case it is not essential to put a hem on the sides, but if it is not deemed necessary to put in a lining, have a

hem on each side, one or two inches deep. These are to be embroidered in outline stitch, with German yarn. White is the most effective, though colors can be used.

For the upper or turn over part a design of flowers or butterflies is pretty, put on above the hem. Have the design rather compact, so the effect will be heavier than that of the lower part, for which can be selected a sprawling vine, or a set figure put on at intervals all over the cloth. Diamond or round shapes are effective, putting two together, letting one overlap on to the other. Cut a cardboard the desired shape and mark around it on the cloth with a colored pencil. These are especially appropriate for summer cottages.

Fancy Sachet.—Three shades of grosgrain ribbon are used in this sachet. The ribbons are frayed to form a deep fringe at the bottom and are joined to form a bag which is filled with cotton well sprinkled with the favorite perfume powder. Fancy stitching is made on either side of all the seams; the top of the bag is faced with silk, and far enough below the top to form a full, pretty frill, it is closed by a wide feather-edged ribbon that is gracefully tied in an immense bow, the words "Birthday Greeting" embroidered in bullion decorating the loops. Any preferred colors may be selected for the sachet, three shades of heliotrope, green, blue or yellow being especially effective. The ribbons may be of different colors.

FANCY SACHET.

Knitted Counterpane. — This counterpane is to be knitted in stripes and then sewed together. There will be a stripe of apple-leaf insertion and an alternate stripe, and the effect is very pretty.

Take No. 8 Dexter cotton or four-threaded German knitting cotton, No. 10, cast on 56 stitches, and knit across plain.

First row—S 1, k 1, o, n, k 8, p 2, k 7, n, o, p 2, o, slip and bind, k 7, n, p 2, k 9, o, n, o, n, k 1. (54 stitches.)

Second row—S 1, p 5, k 10, p 5, k 1. (54 stitches.)

Third row—S 1, k 1, o, n, o, n, k 8, p 2, s and b, k 5, n, p 2, o, p 2, s and b, k 5, n, p 2, k 9, o, n, o, n, k 1. (51 stitches.)

Fourth row—S 1, p 5, k 10, p 7, k 10, p 5, k 1. (51 stitches.)

Fifth row—S 1, k 1, o, n, o, n, k 8, p 2, s and b, k 3, n, p 2, o, k 1, o, p 2, s and b, k 3, n, p 2, k 9, o, n, o, n, k 1. (49 stitches.)

Sixth row—S 1, p 5, k 10, p 5, k 2, p 3, k 2, p 5, k 10, p 5, k 1. (49 stitches.)

Seventh row—S 1, k 1, o, n, o, n, k 8, p 2, s and b, k 1, n, p 2, o, k 1, o, k 2 in one stitch, o, k 1, o, p 2, s and b, k 1, n, p 2, k 9, o, n, o, n, k 1. (50 stitches.)

Eighth row—S 1, p 5, k 10, p 3, k 2, p 3, k 2, p 3, k 2, p 3, k 10 p 5, k 1. (50 stitches.)

Ninth row—S 1, k 1, o, n, o, n, k 8, p 2, k 3 together, p 2, k 1, o, k 1, o, k 1, p 2, k 1, o, k 1, o, k 1, p 2, k 3 together, p 2, k 9, o, n, o, n, k 1. (50 stitches.)

Tenth row—S 1, p 5, k 9, k 3 together, k 1, p 5, k 2, p 5, k 1, k 3 together, k 9, p 5, k 1. (46 stitches.)

Eleventh row—S 1, k 1, o, n, o, n, k 8, p 3, k 2, o, k 1, o, k 2, p 2, k 2, o, k 1, o, k 2, p 3, k 9, o, n, o, n, k 1. (50 stitches.)

Twelfth row—S 1, p 5, k 8, n, k 1, p 7, k 2, p 7, k 1, n, k 8, p 5, k 1. (48 stitches.)

Thirteenth row—S 1, k 1, o, n, o, n, k 8, p 2, k 3, o, k 1, o, k 3, p 2, k 3, o, k 1, o, k 3, p 2, k 9, o, n, o, n, k 1. (52 stitches.)

Fourteenth row—S 1, p 5, k 10, p 9, k 2, p 9, k 10, p 5, k 1. (52 stitches.)

Fifteenth row—S 1, k 1, o, n, o, n, k 8, p 2, k 4, o, k 1, o, k 4, p 2, k 4, o, k 1, o, k 4, p 2, k 9, o, n, o, n, k 1. (56 stitches.)

Sixteenth row—S 1, p 5, k 10, p 11, k 2, p 11, k 10, p 5, k 1. (56 stitches.)

Repeat the pattern from the first row for the length of stripe required.

Alternate Stripe.—Cast on 54 stitches and knit across plain.

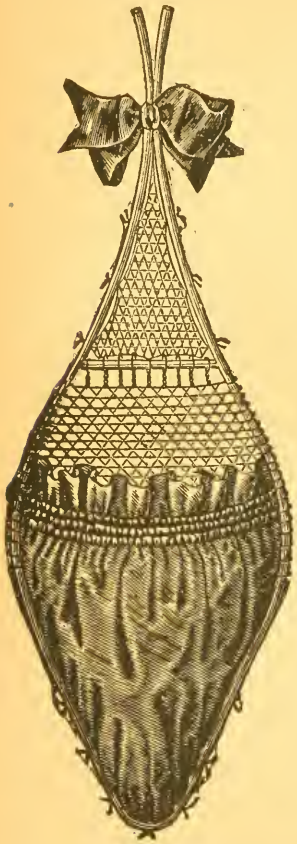
First row—S 1, k 2, o, k 8, s and b, k 2, n, k 8, o, k 4, o, k 8, s and b, k 2, n, k 8, o, k 3.

Second row—S 1, p 2, k 9, p 4, k 9, p 4, k 9, p 4, k 9, p 2, k 1. Repeat these two rows for length required. Sew the stripes neatly together and trim the counterpane all round with edging. The number of stripes is regulated by the width of the counterpane.

Pincushion.—An English muffin pincushion is a novel idea, and is made as follows: Take one yard of Canton flannel, cut in strips one and one half inches wide, sew the strips together at narrowest part till you have one very long strip. Then commence and roll tightly, as tape is rolled, or as physicians roll bandages. The cushion when round should be four and one half inches in diameter. Cover with one layer of cotton batting. Cut pieces of plush one half inch larger than the cushion, cover neatly and sew to the flannel. A narrow strip of the batting is put around cushion. This is covered with three quarters of a yard of robin shade of plush. The ribbon may or may not be feather stitched on each side. Make a loop of one quarter of yard of some kind of ribbon to hang by. Fill a small brass ring with single crochet, run the loop through that before fastening to cushion. Stick sixteen pins, four in a row, on each side of cushion, to look like a cracker.

Hanging Portfolio.—This is made of strong pasteboard, covered with satin or other suitable material. If anything of an artist, paint a graceful spray of flowers on the front, for instance, if made of pale blue, a bunch of roses in creamy white and a fern or two, is lovely. Make it—the pasteboard—a foot square, the back and front, line with white satin paper and lace the sides with cord or narrow ribbon to match the cover. Hang with a cord and tassel. This is very useful for holding small articles. One can be made sufficiently large for papers—out of any material preferred, and is very handy to hang by the desk. Thin, soft pine ebonized would do well and might be finished in gilt.

Hair-Receiver.—A snow-shoe of suitable size forms the foundation or back of this ornamental hair-receiver. The pocket is of crimson silk, turned in deeply at the top and shirred several times across to form a frilled heading of pretty depth. The fulness is collected in gathers at the point, and the edges are sewed to the foundation with invisible stitches. Ribbon the shade of the silk is tied high up on the snow-shoe as illustrated. The silk may be of any desired shade, or satin, Surah or any preferred material may be used instead.



HAIR RECEIVER.

Bed Spread.—Twelve large silk handkerchiefs with brocaded designs, were made into a very elegant bed spread. The handkerchiefs were of different colors, and the designs were outlined in a contrasting color in silk or gold or bronze thread. They were basted on satin sheeting just as one does crazy work, and were joined together by elaborately embroidered silk bands, and each seam covered with different stitches in silk floss.

This spread was composed of the following colors: Pale blue, pale pink, cream, mouse, old-gold, crimson, red, terra-cotta, violet, buff, white, and golden brown. It was bordered with old-gold plush, and on the edge a green and gold silk cord. This spread was exceedingly handsome and not expensive. For those who cannot afford such an elaborate spread, here is a very dainty and economical one. Cut a piece of double width cheese cloth large enough to reach from head to foot of the bed.

Put over this a layer of white batting. Cover this with cheese cloth same as the under side and catch through at intervals with white zephyr, or cream, though one can use any color to suit the fancy. Don't draw the threads tight; put several through the same place, and leave ends a quarter of an inch long, cut evenly and press down slightly. You can use a yellow center, making the loop appear like daisies.

This makes a soft, dainty spread, and can be done up when soiled and the zephyrs renewed. Have for the border some inexpensive lace or woolen fringe, either would look well.

Painted Tambourine.—The pretty wall decoration in our illustration is an ordinary tambourine, painted with a pleasing group of crimson flowers, and suspended by golden-olive satin ribbons to the wall; it is also

trimmed, as seen, with satin ribbons, and forms a gay and picturesque orb of decorative color on the wall. A pretty one lately finished shows a design of dark-red poinsetta leaves, which form a very suitable decoration for this purpose. Many workers paint figures on these tambourines, but it is not advisable to use these as subjects, unless one is well versed in figure-painting. The figure of an oriental or a southern dancing girl or a female musician are either of them suitable subjects; a dancing figure, whether man or woman, provided their costume is picturesque, is always a pleasing subject; but it must be well painted, or it will be simply a grotesque. Some workers paint cats' or dogs' heads on tambourines, but this is not pleasant, neither is it picturesque treatment. Heads of children or female heads are also out of place, the prettiest subjects, to my mind, being birds and flowers. An owl flitting past the moon, or a flight of swallows or of butterflies, can be used decoratively. A spray of blossoms and butterflies, or one or two birds in flight, are pretty subjects. The ribbons used in hanging painted tambourines and in ornamenting them should be of a color to harmonize with the painted decoration and the wall. One color or two, or even three, may be used at a time, as sage-green and old-pink; old-pink, olive, and ecru; peacock-blue and orange, or dull-blue and olive; or shades of one color may be used very effectively when they are warm, such as shades of maroon, old-pink, or pistache-green.—*Ladies' World.*

PAINTED TAMBOURINE.

Ribbon Handkerchief Case.—This case is simple and easily made, and is also quite taking when made up. It consists of alternate pieces of shrimp pink and pale green ribbon, one-eighth of a yard in width, sewed upon the edge. These pieces are one-quarter of a yard in length, this giving the height of the case. The bottom is a square of thick cardboard, covered with plush to match the ribbon. Some satchet powder is scattered underneath the inside lining. It is drawn up at the top with No. 1 ribbon, or a silk cord may be used. A case made similarly is very pretty for a small work-bag. Inside pockets should be put in, as they are indispensable in such an article. These cases are exceedingly handsome when completed. Sometimes fancy stitching is run up at each corner, and

the plush could be allowed to come up into the sides in points, and then stitched handsomely. In fact, the make-up can be varied to suit the taste of the individual.

Calendar Panel.—This beautiful panel is cut out of thick cardboard and smoothly covered with corded silk. Sprays of blooms and their foliage are painted on it in oils or water colors, and just above the sprays a small calendar is invisibly fastened. Near the upper corners bunches of loops and ends of ribbon are tacked, and from them extend two ribbons that are used to suspend the panel. The colors of the ribbon and silk may be chosen to please the fancy, and the two may be alike or different, as preferred. The sprays may be embroidered, painted or applied, with good effect. Sometimes plush, velvet or satin will be used to cover the panel.

CALENDAR PANEL.

Key Basket.—The little bottles of Italian wines, which are cased in a sort of reed or wicker basket, may be utilized in this way: Remove the bottle, then cut the case off below the neck, or deep enough to allow the basket to be good and open. On the outside paint some showy flowers. If not convenient to do this, then use artificial ones and a few bright ribbons. Suspend with three cords, and the housewife has a handy basket for her keys. This will also make a pretty ornament for Easter. Fill with white cotton, and nestle a few eggs on top.

A Pretty Holder.—Upon a square of canvas of any size preferred, work in cross-stitch, beginning in upper left hand corner, the words "Molly Put the," on the first line; on the second, or little to the right of the word "Molly," work a small tea-kettle, and in capital letters under "put the" of the first line, the word "on;" on the third line, the words, "we'll all take;" then on the next line, directly under the words "all take," work a capital "T." Bind the edges with braid, first lining the back with a layer of cotton and one of flannel, the color of the braid; place a loop of braid in the upper left hand corner, and it is complete. It is both unique and handy.

Catchall.—Get a small mustard or oyster barrel, stain it with oak or walnut stain, paint some rather large and effective flowers on it (yellow dahlias), line it with sateen, either the color of the wood or some harmonizing tint, finished off with a little gimp or fringe at the top; tie on the lid, which of course must match, with ribbon (by means of holes made with a red-hot poker or knitting-needle, in both lid and barrel), and you have a splendid receptacle for work, waste paper or anything that is wanted to be out of sight, as well as an ornament.

Stand Cover.—A very pretty Stand Cover is made of dark brown Java canvas. Two yards are needed if the material is half a yard in width, for the strips should be four times as long as it is wide. Cut in two in the middle, and join the selvage to make a square piece; then pull out the threads to make a fringe two inches deep all around the edge. Work cross-stitch, or any simple design, an inch above the fringe, choosing lemon, rose color or light blue wool, whichever will best correspond with the furnishings of the room.

Card Receiver.—A piece of stiff ribbon and two sections of celluloid or ivorine form this unique card-receiver. The larger piece is fastened

CARD RECEIVER.

with narrow ribbon across the center of the ribbon, and on it the word "cards" is painted; the ribbon is arranged in a loop and end on either side and is clasped between the loops with the smaller section of celluloid, which is fastened with narrow ribbon. The ends are fringed and decorated with a flower, which may be plain or embroidered. These card-cases are inexpensive, yet very dainty and ornamental. The ribbons may be of any color desired, and may be grosgrain, watered or some fancy variety.

Pretty Mats.—A sheet of white wadding and a skein of Saxony will make three mats ten inches in diameter.

Cut out a circle of wadding, any size you wish, and strips two inches wide, long enough to go round the circle three times. Take the Saxony—pink or light green makes beautiful ones—and crochet round the mats and both sides of the strip, with chain of twelve stitches, caught about an inch apart. Then plait in double box-plaits, and sew through the center, having the edges of the plaiting and mat even. Tack the edges of each box-plait together, making it stand up full. They are pretty, easy made and serviceable, as the dust slides off the shiny surface.

Card Case.—Take a piece of myrtle-green satin nine inches long and four and a half inches wide, and a piece of bright gold surah silk of the same dimensions. Between these pieces put a thin layer of perfumed cotton and sew the pieces together neatly. Fold up to within a third of the top, the surah on the inside, and fasten the sides together with blind stitches, thus forming a pocket. Turn down the top third so that it overlaps the pocket, and press it down so that it will lie quite flat. Embroider or paint on this top third, if liked, a spray of golden rod, or the monogram of the owner in gold. This is very easily made, and one of the few things that may serve as a gift to a gentleman. Its useful as well as its ornamental qualities recommend it.

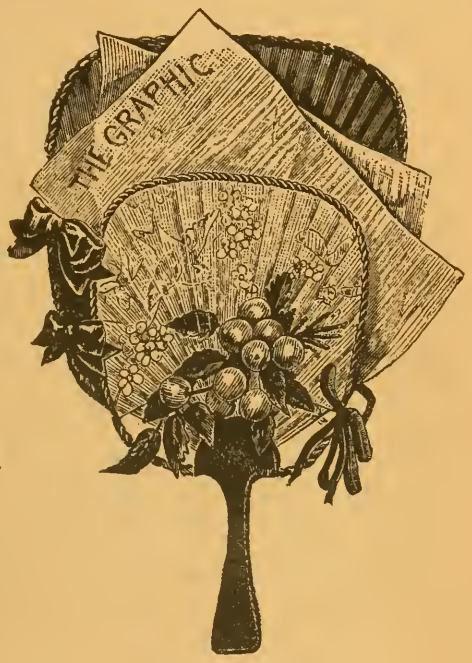
Decorative Blotter.—A very original design in Christmas greetings is here illustrated. Four or five oblong pieces of blotting paper are fastened

DECORATIVE BLOTTER.

together by a large ribbon bow, which is run through openings made in the upper corner for the purpose. The cover may be made of ivorine, celluloid or satin, and any design may be painted or embroidered upon it.

A Pretty Letter Basket.—Common straw hats can be so arranged as to make very pretty wall-pockets or standing-basket. For a wall-pocket the hat is thoroughly gilded on the outside, and also on the under part of the rim, with gold paint, and a full lining of pink is neatly fitted in the crown. It is well, before gilding, to sew a wire such as is used for bonnets, around the under part of the rim, thus rendering it easier to bend in the desired shape. The front of the rim is then bent flat to the crown, sewed securely, and a bunch of pink roses, buds and foliage fastened on with a bow of pink satin ribbon about two inches wide. The opposite side or back of the rim is turned up so that the hat can hang flatly against the wall. Fasten at each side on the back of the rim a long ribbon loop, with a bow at the top.

Fan Wall-Pocket.—A large Japanese fan and a similar fan of much smaller size are joined together by ribbons to form this ornamental wall-pocket. The handle is removed from the larger fan, which is firmly secured at the bottom to the smaller one. Two pairs of ribbon ties are sewed at suitable intervals to the fans at one side and tied in pretty bows so as to hold the fans in place; and a narrower ribbon is run through the fans at the opposite side low down and loosely tied. A cord edges the fans all round. A bunch of bright fruits and their foliage is fastened just above the handle. Sometimes the fans will be covered with Watteau, striped or figured silks, though they are sufficiently decorative in themselves.



FAN WALL-POCKET.

Splasher.—The neatest and really most serviceable splashers are those made of white or cream linen, with an appropriate design outlined with red or blue marking cotton, and trimmed with torchon lace. These, when soiled, are quite easily laundered and look nice at all times. Another easily made splasher is of white oil-cloth, with a blue sky and water lilies, and a few rushes painted on it, this can be varnished with clear varnish and when soiled wiped off with a wet cloth, then with a cloth with a little polish—linseed oil and turpentine—and will keep fresh and bright for a long while.

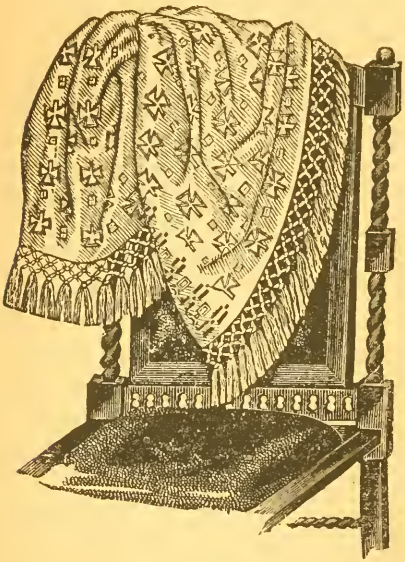
Cretonne Table Cover.—A pretty and inexpensive cover can be made as follows:

Take nine squares of cretonne, each square measuring twelve inches. Sew these together in the form of a large square, after which cover the seams with narrow black velvet ribbon, on which is worked a catch stitch in yellow silk. Line with canton flannel in gray, olive, scarlet, or brownish yellow. The edges may be finished with balls of contrasting colors, with fringe, with white guipure lace, or with a pinking of felt or flannel set between the outer part and lining.

In making this cover care should be taken in selection of cretonne,

Flower patterns on pale backgrounds—particularly tints of green, pink, blue and yellow, show to far better advantage than highly colored patterns on black or dark grounds. Two prettily contrasting cretonnes should be used, one forming the center and corner, and the other the intermediate squares. Braid may be substituted for the velvet ribbon if desired.

Chair Scarf.—This pretty scarf may be of soft printed silk or of silk with figures outlined with vari-colored silks or tinsel. The ends are deeply fringed, and the fringe is netted at the top. Sewing-silk fringe may be sewed to the ends if the fringing and netting be considered too troublesome. The scarf is caught up at one side of the center and arranged on the chair as illustrated.



CHAIR SCARF.

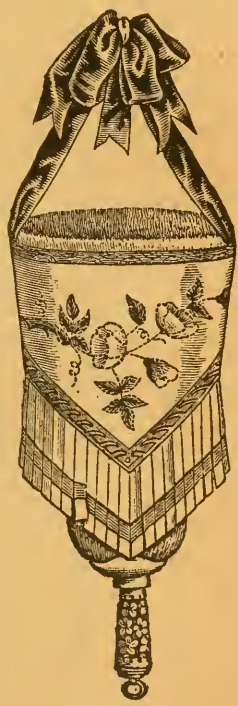
A Pretty Corner Table. — Many ingenious housewives arrange for themselves a corner table by having a piece of wood fitted in with little silk or cretonne curtains, attached to the edge, run on to a cord. These draw partially, or quite close, and hide all sorts of odds and ends beneath the table. Above the table is a dado of drawn art muslin, of some good-looking material, with a shelf above. For a very trifling sum a corner of a room can be made to look cozy and artistic. This device can be carried out in a small bed-room in the corner near a window, and a pretty toilet table thus arranged.

Lamp Mat.—You can make a beautiful lamp mat by taking shaded green zephyr, that which runs from darkest green to white is prettiest. Crochet for the middle a round mat in any stitch you choose, of the lightest green. For the fringe knit in garter stitch two strips of the next two shades. Steam these over the teakettle until quite damp, lay on the ironing sheet, lap a cloth over them and iron with a moderately hot iron till perfectly dry. Ravel them out carefully and fasten on your mat, the darker shade underneath the lighter. It looks like moss and is very pretty.

Tissue Paper Mats.—Take two sheets of tissue paper of contrasting color, cut each sheet across where it is folded, cut each of these pieces in two, making eight pieces in all. Fold each piece across the longest way four times, making it eight double, and an inch or more in width, according to the size of the paper. Place four of these, alternating the colors, and weave

the other four across them, the woven part to be in the center of the strips. Fasten the braid or woven part with a needle and thread, then cut the ends into fine strips. The finer the strips the prettier the fringe. Lay the mat on the table, take a damp cloth (merely damp) over your hand, and rub the fringe round and round, and then rub it between your hands. This makes it crinkle. Paste a stiff paper under the mat. Dust may be removed by shaking them without damaging the mats.

Whisk-Broom Holder.—This handsome holder is made of cardboard that is shaped to form a point at the center of the front and back and covered with chamois left long enough to be cut in a fringe of graceful depth. Before the fringe is cut the chamois is tinted in a band a little above the edge and along the upper and lower edges of the foundation, the upper bands being made fancy by ornamental markings of another color. A pretty floral design is painted on, and ribbons fastened to the top are used to suspend the holder and are tied together in a pretty bow. The whisk-broom here represented has an oxidized silver handle that is beautifully carved. The ribbons may be of any preferred color, width and variety.



WHISK-BROOM HOLDER.

Portieres.—A portiere of figured stuff does not really need ornamentation; it may have a frieze of plain plush, velvet or flax-velours, or a dado if preferred, but the majority look well without. Plain material portieres may, however, have various ornamental treatments, such as frieze and dado of plain or embroidered or figured materials. They may also be decorated beautifully by applied designs in plush, satin or velvet, or combinations, or be embroidered with conventional flowers at intervals, or with groups of interlaced rings, squares or disks, or embroidery, or applique work, or both, in either case having a band of plush across the top or bottom.

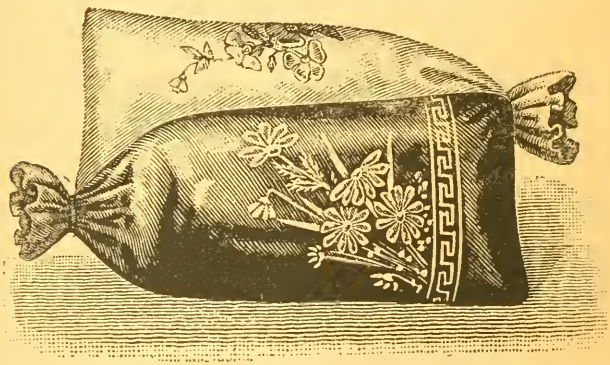
Cords and tassels, long and short, suspended from the frieze band, also fringes used in the same manner, make a very ornamental finish. Some materials ravel with handsome ravelings, such, for example, as chenille Tuscoman, cotton canvas, and, I believe, Bolton sheeting. When the portiere is made of any of these, a pleasing finish is to set on a frieze of the same material, showing a fringe of raveling sixteen or eighteen inches deep. Some workers ravel enough to make a heading with two tyings forming a diamond net-work or open-work which is very effective.

In selecting portieres, the main idea, independent of fabric, is to get the coloring that will harmonize with the interiors from which it will be seen. It may be added that golden brown, deep old gold, olive green, deep

old red, maroon, and peacock blue, are among the best colors to use; gray-blue also is pleasing, as well as terra cotta and golden olive. Many cross-stripe stuffs are also admirable, as are oriental patterned goods.

Photograph Case.—Take a strip of bed-ticking three-fourths of a yard long and 6 in. wide, cut one end pointed. Feather stitch all the wide white stripes with silk in different colors. Seam tinsel cord on all the wide blue stripes. Line with satin, fold over the straight end so as to form a pocket nearly as deep as the length of a cabinet photograph; leave one side open at the top nearly two inches, turn it back, sew a bangle on to the point, also a row across the bottom of the pocket, and one on each of the three points of the pointed end. Pull this point through a curtain ring far enough to give a neat appearance, fasten in place, and hang it in the parlor from a shelf or any other place that you may fancy.

Sachet.—A sachet of unique design is here represented. One of the miniature sacks is of pale-blue satin, and the other of an olive-green shade.



SACHET.

The filling is cotton well sprinkled with the favorite sachet powder. A spray of wild roses is painted upon the blue sack, and a bunch of wild flowers above a Grecian border on the olive-green. Embroidery may decorate such a sachet and ribbons be arranged in an ornamental manner. Combinations of violet and yellow, garnet and blue, and bronze and rose, are effective in such accessories of the dressing-case.

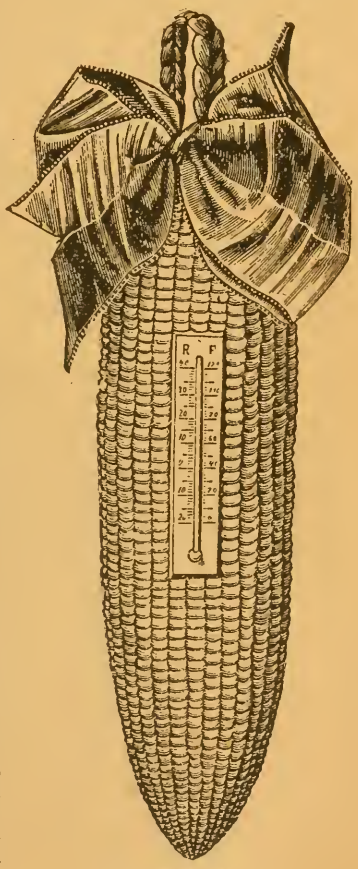
Japanese Tidy.—A pretty Japanese tidy may be made as follows:

The four squares may be made of pink cotton and creamy white linen, the leaves and berries being cut out in brown cotton, and the conventional flower in pale gold.

The tidy might be bordered with a band of dark blue, and have an edging of creamy lace the same tint as the squares. Or it might be made in patches of olive-green and gold sateen, in which case the bird, in gray or brown, would be hemmed on a gold ground, which would also serve to throw up the white flower with its yellow middle, while the leafy pattern, in a darker gold color, would be effective on the duller tints of the olive-

green. In this case, the border would be of gold-colored sateen, with rough lace at the edges dyed a golden color to match.

Thermometer.—The unique frame adopted for this thermometer is an ear of corn that was carefully dried after it became ripe. Enough of the corn is removed from the cob to permit the thermometer to fit snugly in place. A braided bright gold silk cord is fastened to the top to form a loop for suspending the article, and a large bow of wide bright gold ribbon with a *picot* edge conceals the fastening of the loop and produces an elaborate effect. Sometimes the ear is varnished or gilded, but oftenest it is left in its natural state.



THERMOMETER.

Twine Holder. — With pale-blue knitting silk crochet a bag large enough to hold easily a ball of pink druggists' twine. Work the bag in treble crochet, and draw in at the top with a pink satin ribbon, using a loop of the same with which to suspend it. Tie to one of the ribbon loops a small pair of scissors for use in cutting the twine when wanted. This will be found to be a very pretty and useful knick-knack in almost any room, but mostly in the chamber or sitting-room.

Curtains.—Very pretty curtains and portieres are made of cotton Bolton sheeting embroidered with linen; or of wool Bolton sheeting worked with rope silk, if something quite expensive is desired. If the wool material is used, it must be lined. They are worked in an all-over pattern, and great care must be used to have them look neat on the under side. The skeleton stitch is best adapted to this purpose, as it looks about the same on both sides. Large conventional designs, either scattered or in groups, are good for the purpose, and may be worked in the same colors as the background, and shaded up to the lightest tint. A rather dark shade of ecru, or the new shade called chamois, would look very pretty embroidered in maize brown of five or six shades. A dark mahogany with a full shading of the same color, or a combination of mahogany and old blue is well liked.

A light shade of sage green worked with a new shading of rope silk called "grape" is much admired. Curtains are very pretty with a border worked to suit the designs grouped over it.—*Mme. Weitzel.*

Sachet Bags.—Take two squares of tissue paper, one pink and the other blue, about twelve inches square. Take them by the centers and pull through the hand until they are all in little creases, then place the pink inside the blue and sprinkle a piece of batting with the powder, put down in the bottom and tie with a piece of stout thread, leaving the crinkled ends of paper sticking up. Make a cluster of paper roses, and fasten on one side with two or three green leaves.

Fan Baskets.—A pretty thing in baskets is a dainty affair in yellow and white. Imagine four large wicker fans painted white and gold, and fastened together so that they stand on the handles. Broad yellow and white satin ribbon tie these fans at the sides, and there is space between them for a bag, or deep pocket of white China silk figured with yellow. An ingenious woman could make a similar basket out of large Japanese fans.

A Pretty Chair Scarf.—Take a yard and a half of cream-colored bunting, or a piece the desired width and length, make a hem an inch and a half wide. On one end embroider pinks in shaded red crewels, with their leaves and stems in green. Finish the ends with tassels of olive and green crewels.

Fancy Work Notes.—Some dainty bags are made of three lengths of picot-edged moire ribbon; a very pretty one shows green-gold, old-rose and cream-white ribbons sewed together, lined with cream-white silk, and furnished with a narrow gold-green ribbon.

A beautiful movable frieze for a dining-room is made of fine-weave matting set between two mouldings of brown wood, the wooden mouldings also forming a wide lattice work of fourteen-inch squares. A bittersweet vine is painted to look as if twisting in and out with its rich clusters of orange and scarlet berries. A frieze design, being seen at a height, must necessarily be very boldly painted.

New and delicate toilet sets are made of all-over figured lace, with lace edging to match, three inches in width, fulled on around the edge, and one inch-wide ribbon run round the whole, just above where the lace is whipped on to cover the joining of lace. In the lower right-hand corner is a double bow of ribbon. Small square mats and cushion cover are all made to match. Fish-net scrim sets are also fashionable.

A table-spread can be very fancifully and prettily made as follows: Take a length of burnt-sienna colored India silk and powder over its surface a swarm of butterflies, working them in shades of yellow and of dull blue. Let the butterflies spread from the center to one corner of the spread. Finish the edge with tassels of silks, letting the various tassels show the shades of yellow and blue in the butterflies. Line the spread with dull-blue pongee.

A very pretty work-bag is made of peacock-blue velvet ornamented by two cross-stitch stripes. The velvet is cut nine inches wide and twenty-four inches long. Two stripes of canvas six inches long are placed over the velvet; these are worked in filoselle over the canvas in some pleasing, solid cross-stitch design in several shades of deep yellow. When the pattern is finished the threads are drawn away and the edges are finished with a silk trimming. The velvet is next lined with satin; it is then folded in

and sewed up at the sides. The top edge is turned down to form a frill, and has a slide of ribbon run in. The ends are finished with tassels.

A Beautiful Tidy.—Get half a yard of China silk any shade desired, hem-stitch one end; have hem about one inch deep; trim other end with the new wheel trimming. It takes not quite two spools of Hemenway's Crochet Silk, shade of silk used. To make one wheel, take a steel crochet hook and common-sized lead pencil. Wind the crochet silk over the pencil 24 times, slip off the pencil and fasten with a slip stitch. Fill with 36 t c, which is, silk over hook once, insert, draw silk through two stitches twice.

Last round.—* chain 6, fasten in 3rd t c with a short stitch, repeat from * all round. Sew three wheels together, then two under those, and one under those. This makes a point; continue points till enough are made, then crochet on a heading. Sew the points on by heading to end of scarf.

A Table Cover.—Make the body of olive green felt, any size desired, having all four of the edges simply pinked. Take four squares of peacock blue plush, on each of which embroider a spray of flowers. Blind stitch these pieces on the four corners of the felt, and your cover is complete. An eight-inch square of plush to a cover measuring one yard is about the right proportion.

Mantel Lambrequins.—Almost every one understands what ticking embroidery is, but few have seen it used for a mantel lambrequin. It is very effective, however, and may be done with a mingling of split zephyr and silk, that will make it comparatively inexpensive. A narrow black velvet ribbon, to cover the blue stripes, is a great improvement in this work; and feather-stitch, herring-bone, point-russe and chain-stitch may all be used. When carefully done it has a very Oriental effect; and it can be used as a border to almost any thick material. This mantel cover should be finished with a fringe, of which the foundation may be a thin black silk fringe, with strands of bright-colored silk crocheted in on the front. This makes a very handsome edge.

For those who can paint, many beautiful things are possible; and, among them, mantel lambrequins quite out of the common order. Something very pretty may be made of enamel cloth, with the lambrequin cut straight and painted with designs similar to those found on tiles. The lambrequin can be fastened on with gilt-headed nails, and a little gilding used in the borders. A connected story is always desirable when a number of designs are used; but something of a very simple character only should be attempted by the amateur. A study of Minton's and other tiles will be found very useful; but the actual imitation of tiles is to be avoided rather than aimed at, since real tiles would be out of place on a lambrequin.

The enameled cloth is used with very good effect, particularly in a dining or sitting-room, with no other embellishment than brass-headed nails where it is joined, and worsted fringe on the edge of the lambrequin. In using brass-headed nails avoid the common failing of placing them too far apart, as this gives the article a very scant look. They should be separated only the breadth of the nail head.

Another pretty cover may be made of very dark garnet or olive-green canton flannel, with a border of Japanese crepe pictures framed in narrow black velvet. This bordering should be lined with silesia, or undressed

cambric; and the fringe may be made of worsted to match the canton flannel, mingled with bright silks.

Velvet and velveteen make very rich mantel covers, and are much more expensive than the two other materials. But where something really handsome is wanted for a parlor mantel, a very satisfactory result may be accomplished by covering the shelf with either fabric, attaching a lambrequin of white silk embroidered in outline worked after tile patterns, and paneled with old-gold-colored velvet to carry out the picture idea. Very little of the white ground would be visible, and that little would only enhance the beauty of the coloring. A fringe of gold-colored silk would complete a very elegant lambrequin. Where blue is the prevailing color of the furniture, dark blue might be used for the shelf-color, and vivid blue forget-me-nots worked on the white silk and threads of gold.

Different colored velvet ribbons joined with feather-stitch, and embroidered with little dots or other devices in the center and edged with handsome fringe, will make a lambrequin of great richness, particularly suited to a room where the other furnishings are in dark, warm colors.

Waste-Paper Basket.—A waste-paper basket in the library is a necessity, and may be a pleasant object to contemplate as well. Choose a well made basket, and one that stands squarely on the bottom. One way to ornament the basket is to trim it with three bands of ribbon, of different colors; on the upper band embroider a vine of something green with ox-eyed daisies to brighten it. Where the ends join, cover them with a large and handsome bow. If inclined to take so much trouble, line the basket, and finish the upper edge with a puff of satin or of heavy silk. A handsome basket may be lined with cashmere with a ruching around the top, and hanging over the edge a sort of lambrequin made of strips of red and white cashmere, rounded at the bottom and pinked on the edge, and completed by having a bouquet of flowers in applique or in Kensington embroidery. A tassel on the bottom of each piece is a good addition; the pieces keep their shape better with a tassel. Another pretty way is to put a band of canvas, either drab, blue or scarlet, around the basket; below this put a band of black velvet; brighten both by embroidery; one design to work on the velvet is a procession of Kate Greenaway children. A handsome ribbon bow adds to the good effect.

A Pretty Screen.—For a simple folding screen, suitable for a chamber or dining-room, you will use seven yards of firm, unbleached cotton cloth, three and one-half yards each of olive silesia and of upholstery cretonne, three small brass hinges and several dozen brass-headed tacks, and two frames, each five feet high and two and one-quarter feet broad. These frames are made of four strips of pine wood one inch thick and two and one-half inches wide, nicely jointed at the corners so as to be quite flat. It is preferable to have the cretonne of bright but harmonious colors, and of large figures. The landscape patterns are pretty for this. Cover the frames on both sides with the cotton cloth, fastening it with very small common tacks, and after that stretch tightly across one side of each a piece of the cretonne, an inch larger all round than the frame. On the other side stretch the silesia, with the edges turned in and overlapping the cretonne, and fasten these in the middle of the inch-wide edge with a row of the brass-headed tacks on what will be the top and outer side when the two panels are joined together with the hinges. The other two ends must be sewed.

A Pretty Wall-Pocket.—Take pasteboard and cut twenty-six round pieces two and one-half inches in diameter, and exactly in the center of each make a perforation about one-fourth of an inch in diameter; thread a darning needle with shaded Germantown yarn (from pink to brown is very pretty), and proceed to wrap the pieces of pasteboard. Insert the needle through the perforation and fasten the yarn at the edge of the pasteboard with a button-hole stitch; continue so until it is entirely covered. After you have them all covered take sixteen of them and join in form of a diamond; then take the remaining ten and join in a half diamond; take this and place on the whole diamond, point to point, and sew the edges together; that forms a pocket. It is now completed. Hang in a corner, and you will be pleased with it.

Summer Curtains.—A very stylish and graceful design for sitting-room or bedroom curtains recently originated in the New York Art Rooms, and full directions are given here for making a pair. The curtains are inexpensive, the full cost for two deep windows being about $3.50. The materials required are two yards of cretonne, ten or twelve yards of cheese cloth and sufficient lace for finishing the front edges of the curtain and making an insertion across the top of each. Be careful in purchasing the cheese cloth to get a piece which is evenly woven, and without black threads. Scrim may be used instead of cheese cloth, if preferred, but it is more expensive. In buying the cretonne get two patterns which harmonize, buying one yard of each. Cut each yard in four pieces, lengthwise. Each curtain has two pieces at the top, with an insertion of lace in between. One curtain only will be described. Of each pattern of cretonne take one piece, stitch the lace insertion between them, turn down the edge, about an inch, of the one intended for the top of the curtain, and stitch the cheese cloth on the other piece with a pudding-bag seam. Make a hem twelve inches deep on the bottom of the curtain. The lace should be four inches wide. Lay the lace flat on the right side of the curtain, an inch from the edge, with the straight edge of the lace toward the selvedge, and the pointed edge turning backward. Stitch it on, fold down the hem on the wrong side, and catch it fast with long stitches. Cut a V-shaped piece out of the lace at the lower corner of the curtain, seam the lace together, and sew it across the bottom of the curtain.

Scrim Toilet Set.—Very pretty toilet sets are made of scrim, which comes with alternate stripes of drawn-work and the plain material. On the plain stripe garlands of daisies are arranged, the foliage and stems worked with crewels, using the different shades of green for the purpose. The daisies are made of very thin, fine Swiss muslin, cut in strips about an inch wide. The design should first be stamped, or lightly traced on the plain stripe; the flowers are then executed in the following manner: Cut a strip an inch wide, and rather longer than the petal, then gather one end of the muslin, and with a steel or bone piercer make a slight hole in the point of the petal, through the scrim, press the gathered end of the muslin through this, and fasten securely by sewing to the wrong side. Proceed in the same manner for the end of the petal next the stamens, leaving in the middle of the flower a circular space in which to work the stamens, which is done with yellow crewel. Trim the edge of the bureau cover with antique lace. Satin ribbon, about three inches wide, and of whatever color will harmonize with the room for which it is intended, is tied in pretty frill bows with

ends, and one sewed in each corner of the cover. The pincushion is square, covered with satin, and the scrim cover, which is cut the size of the cushion, should have a design on the plain stripe executed in the same manner as that on the bureau cover. Trim the edge with the lace, and place bows of satin ribbon at each corner. The mats for the perfume bottles are either round or square pieces of plain scrim, trimmed with a frill ruffle of lace. Instead of an ordinary pincushion it is very convenient to cover and line with satin, a wooden, or a very stiff pasteboard box. Make a stuffed cushion on the top of the lid, and sew three straps of ribbon across the back from the lid to the box, thus holding them together as with hinges. The scrim cover is made in the same manner as described for the pincushion, and trimmed with bows. For the sides of the box a full ruffle is made of plain scrim, hemmed on the lower edge and trimmed with lace. The upper edge merely turned in and gathered, then sewed round the edge of the box. No heading is necessary, as the lace which edges the cover falls over, and is finish enough. These sets are very easily made, and are light and dainty-looking for summer, besides having the advantage of washing well, for, even though the daisies may be flattened, they can be made to look as fresh as new by running the round, glass head of a pin between the muslin petal and the scrim, thus giving the petal its former raised appearance.

ETIQUETTE.

ETIQUETTE may be defined as the minor morality of life. Its laws, like all other social laws, are the accumulated results of the wisdom and experience of many generations. They form a code with which every educated person is bound to be acquainted; and the object of this little work is to place that code before the reader in as succinct, as agreeable, and as explanatory a light as the subject admits of. We hope and believe that it will be found in all respects a trusty and pleasant guide.

The laws of Etiquette must not be supposed to apply only to intercourse with the world. In no place do they bear such sweet and gratifying results as in the home circle. Stripped of their mere formality, tempered with love, and fostered by all kindly impulses, they there improve the character as well as the manners, and bear their choicest fruits. Genuine politeness is not like a ball-dress, only to be worn when circumstances of ceremony demand it. It is a garment which should never be laid aside, and which ought never to be felt as an incumbrance. It should be natural and unconscious as the very play of the lungs, or the beating of the heart. We feel that we cannot impress this truth too strongly upon those to whom this little manual is especially addressed. Much of their own happiness in life, and much of the happiness of those whose lives they share, depends upon their observance of its precepts in the domestic circle.

CHAPTER I.

INTRODUCTIONS.

To introduce persons who are mutually unknown is to undertake a serious responsibility, and to certify to each the respectability of the other Never undertake this responsibility without in the first place asking yourself whether the persons are likely to be agreeable to each other; nor, in the second place, without ascertaining whether it will be acceptable to both parties to become acquainted.

Always introduce the gentleman to the lady—never the lady to the gentleman. The chivalry of etiquette assumes that the lady is invariably the superior in right of her sex, and that the gentleman is honored in the introduction. This rule is to be observed even when the social rank of the gentleman is higher than that of the lady.

Where the sexes are the same, always present the inferior to the superior.

Never present a gentleman to a lady without first asking her permission to do so.

When you are introduced to a gentleman, never offer your hand. When introduced, persons limit their recognition of each other to a bow. Ladies never shake hands with gentlemen unless under circumstances of great intimacy.

Never introduce morning visitors who happen to encounter each other in your parlor unless they are persons whom you have already obtained

permission to make known to each other. Visitors thus casually meeting in the house of a friend should converse with ease and freedom, as if they were acquainted. That they are both friends of the hostess is sufficient guarantee of their respectability. To be silent and stiff on such an occasion would show much ignorance and ill-breeding.

Persons who have met at the house of a mutual friend without being introduced, should not bow if they afterward meet elsewhere. A bow implies acquaintance, and persons who have not been introduced are not acquainted.

If you are walking with one friend, and presently meet with or are joined by a third, do not commit the too frequent error of introducing them to each other. You have even less right to do so than if they encountered each other at your house during a morning call.

There are some exceptions to the etiquette of introductions. At a ball, or evening party where there is dancing, the mistress of the house may introduce any gentleman to any lady without first asking the lady's permission. But she should first ascertain whether the lady is willing to dance; and this out of consideration for the gentleman, who may otherwise be refused. No man likes to be refused the hand of a lady, though it be only for a quadrille.

A sister may present her brother, or a mother her son, without any kind of preliminary; but only when there is no inferiority on the part of her own family to that of the acquaintance.

Friends may introduce friends at the house of a mutual acquaintance; but, as a rule, it is better to be introduced by the mistress of the house. Such an introduction carries more authority with it.

Introductions at evening parties are now almost wholly dispensed with. People who meet at a friend's house are ostensibly upon an equality, and pay a bad compliment to the host by appearing suspicious and formal. Some old-fashioned hosts yet persevere in introducing each new comer to all the assembled guests. It is a custom that cannot be too soon abolished, and one that places the last unfortunate visitor in a singularly awkward position. All that she can do is to make a semicircular courtesy, like a concert singer before an audience, and bear the general gaze with as much composure as possible.

An introduction given at a ball for the mere purpose of conducting a lady through a dance, does not give the gentleman any right to bow to her on a future occasion. If he commits this error, she may remember that she is not bound to see, or return, his salutation.

CHAPTER II.

VISITING—MORNING CALLS—CARDS.

A MORNING visit should be paid between the hours of two and four P. M., in winter, and two and five in summer. By observing this rule you avoid intruding before the luncheon is removed, and leave in sufficient time to allow the lady of the house an hour or two of leisure for her dinner toilette.

Be careful always to avoid luncheon hours when you pay morning visits. Some ladies dine at half-past one, and are consequently unprepared for the early reception of visitors. When you have once ascertained this to be the case, be careful never to intrude again at the same hour.

A good memory for these trifles is one of the marks of good breeding.

Visits of ceremony should be short. If even the conversation should have become animated, beware of letting your call exceed half-an-hour's length. It is always better to let your friends regret than desire your withdrawal.

On returning visits of ceremony you may, without impoliteness, leave your card at the door without going in. Do not fail, however, to inquire if the family be well.

Should there be daughters or sisters residing with the lady upon whom you call, you may turn down a corner of your card, to signify that the visit is paid to all. It is in better taste, however to leave cards for each.

Unless when returning thanks for "kind inquiries," or announcing your arrival in, or departure from, town, it is not considered respectful to send round cards by a servant.

Leave-taking cards have P. P. C. (*pour prendre conge*) written in the corner.

It is the fashion for unmarried ladies to affix "Miss" to their visiting cards.

Visits of condolence are paid within the week after the event which occasions them. Personal visits of this kind are made by relations and very intimate friends only. Acquaintances should leave cards with narrow mourning borders.

On the first occasion when you are received by the family after the death of one of its members, it is etiquette to wear slight mourning.

Umbrellas should invariably be left in the hall.

If other visitors are announced, and you have already remained as long as courtesy requires, wait till they are seated, and then rise from your chair, take leave of your hostess, and bow politely to the newly-arrived guests. You will, perhaps, be urged to remain, but, having once risen, it is best to go. There is always a certain air of *gaucherie* in resuming your seat and repeating the ceremony of leave-taking.

If you have occasion to look at your watch during a call, ask permission to do so, and apologize for it on the plea of other appointments.

In receiving morning visitors, it is not necessary that the lady should lay aside the employment in which she may be engaged, particularly if it consists of light or ornamental needle-work. Politeness, however, requires that music, drawing, or any other occupation which would completely engross the attention, be at once abandoned.

You need not advance to receive visitors when announced, unless they are persons to whom you are desirous of testifying particular attention. It is sufficient if a lady rises to receive her visitors, moves forward a single step to shake hands with them, and remains standing till they are seated.

When your visitors rise to take leave, you should rise also, and remain standing till they have quite left the room. Do not accompany them to the door, but be careful to ring in good time, that the servant may be ready in the hall to let them out.

A lady should dress well, but not too richly, when she pays a morning visit. If she has a carriage at command, she may dress more elegantly than if she were on foot.

When a gentleman makes a morning call, he should never leave his hat or riding whip in the hall, but should take both into the room. To do otherwise would be to make himself too much at home. The hat, however, must never be laid on a table, piano, or any article of furniture; it should

be held gracefully in the hand. If you are compelled to lay it aside, put it on the floor.

The visiting cards of gentlemen are half the size of those used by ladies.

CHAPTER III.

CONVERSATION.

THERE is no conversation so graceful, so varied, so sparkling as that of an intellectual and cultivated woman. Excellence in this particular is, indeed, one of the attributes of the sex, and should be cultivated by every lady who aspires to please in general society.

In order to talk well, three conditions are indispensable, namely—tact, a good memory, and a fair education.

Remember that people take more interest in their own affairs than in anything else which you can name. If you wish your conversation to be thoroughly agreeable, lead a mother to talk of her children, a young lady of her last ball, an author of his forthcoming book, or an artist of his exhibition picture. Having furnished the topic, you need only listen; and you are sure to be thought not only agreeable, but thoroughly sensible and well-informed.

Be careful, however, on the other hand, not always to make a point of talking to persons upon general matters relating to their professions. To show an interest in their immediate concerns is flattering; but to converse with them too much about their own arts looks as if you thought them ignorant upon other topics.

Remember in conversation that a voice "gentle and low" is, above all other extraneous acquirements, "an excellent thing in woman." There is a certain distinct but subdued tone of voice which is peculiar to only well-bred persons. A loud voice is both disagreeable and vulgar. It is better to err by the use of too low than too loud a tone.

Remember that all "slang" is vulgar. It has become of late unfortunately prevalent, and we know many ladies who pride themselves on the saucy *chic* with which they adopt certain slang words, and other cant phrases of the day. Such habits cannot be too severely reprehended. They lower the tone of society and the standard of thought. It is a great mistake to suppose that slang is in any way a substitute for wit.

Long arguments in general company, however entertaining to the disputants, are tiresome to the last degree to all others. You should always endeavor to prevent the conversation from dwelling too long upon one topic.

Religion is a topic which should never be introduced in society. It is the one subject on which persons are most likely to differ, and least able to preserve temper.

Never interrupt a person who is speaking. It has been aptly said that "if you interrupt a speaker in the middle of his sentence, you act almost as rudely as it, when walking with a companion, you were to thrust yourself before him and stop his progress."

To listen well is almost as great an art as to talk well. It is not enough *only* to listen. You must endeavor to seem interested in the conversation of others.

It is considered extremely ill-bred when two persons whisper in society, or converse in a language with which all present are not familiar. If you have any private matters to discuss, you should appoint a proper time and

place to do so, without paying others the ill compliment of excluding them from your conversation.

Do not be *always* witty, even though you should be so happily gifted as to need the caution. To outshine others on every occasion is the surest road to unpopularity.

Always look, but never stare, at those with whom you converse.

In order to meet the general needs of conversation in society, it is necessary that a lady should be acquainted with the current news and historical events of at least the last few years.

Never talk on subjects of which you know nothing, unless it be for the purpose of acquiring information. Many young ladies imagine that because they play a little, sing a little, draw a little, and frequent exhibitions and operas, they are qualified judges of art. No mistake is more egregrious or universal.

Those who introduce anecdotes into their conversation are warned that these should invariably be "short, witty, eloquent, new and not far-fetched."

Scandal is the least excusable of all conversational vulgarities.

CHAPTER IV.

NOTES OF INVITATION, ETC.

NOTES of invitation and acceptance are written in the third person and the simplest style. The old-fashioned preliminary of "presenting compliments" is discontinued by the most elegant letter writers.

All notes of invitation are now issued in the name of the mistress of the house only, as follows:

"*Mrs. Norman requests the honor of Mr. and Mrs. George Jones' company at an evening party, on Monday, 14th of June.*"

Others prefer the subjoined form, which is purchaseable ready printed upon either cards or note paper, with blanks for names or dates:

"*Mrs. Norman,*
"*At home,*
"*Monday evening, June the* 14*th instant.*"

An "At home" is, however, considered somewhat less stately than an evening party, and partakes more of the character of a *conversazione.*

The reply to a note of invitation should be couched as follows:

"*Mr. Berk-ley has much pleasure in accepting Mrs. Norman's polite invitation for Monday evening, June the* 14*th instant.*"

Never "avail" yourself of an invitation. Above all, never speak or write of an invitation as "an invite." It is neither good breeding nor good English.

Notes of invitation and reply should be written on small paper of the best quality, and enclosed in envelopes to correspond.

Note paper of the most dainty and fastidious kind may be used by a lady with propriety and elegance, but only when she is writing to her friends and equals. Business letters or letters to her tradespeople should be written on plain paper, and enclosed either in an adhesive envelope, or sealed with red wax.

Never omit the address and date from any letter, whether of business or friendship.

Letters in the first person addressed to strangers should begin with

"Sir," or "Madam," and end with, "I have the honor to be your very obedient servant." Some object to this form of words from a mistaken sense of pride; but it is merely a form, and rightly apprehended, evinces a "proud humility," which implies more condescension than a less formal phrase.

At the end of your letter, at some little distance below your signature, and in the left corner of your paper, write the name of the person to whom your letter is addressed as "Edward Monroe, Esquire."

It is more polite to write Esquire at full length than to curtail it to Esq.

In writing to a person much your superior or inferior, use as few words as possible. In the former case, to take up much of a great man's time is to take a liberty; in the latter, to be diffuse is to be too familiar. It is only in familiar correspondence that long letters are permissible.

In writing a business letter begin:

"*Mr. Jones:—Sir.*"

A letter thus begun may, with propriety, be ended with:

"*Yours truly.*"

Letters to persons whom you meet frequently in society, without having arrived at intimacy, may commence with "Dear Madam," and end with, "I am, dear Madam, yours very truly."

Letters commencing "My dear Madam," addressed to persons whom you appreciate, and with whom you are on friendly terms, may end with "I am, my dear Madam, yours very faithfully," or "yours very sincerely."

To be prompt in replying to a letter is to be polite.

Lady correspondents are too apt to emphasize in their letter writing, and in general evince a sad disregard of the laws of punctuation. We would respectfully suggest that a comma is not designed to answer every purpose, and that the underlining of every second or third word adds nothing to the eloquence or clearness of a letter, however certain it may be to provoke an unflattering smile upon the lips of the reader.

All letters must be prepaid.

CHAPTER V.

THE PROMENADE.

In England, a lady may accept the arm of a gentleman with whom she is walking in the afternoon, even though he be only an acquaintance. This is not the case in America. Here a lady can take the arm of no gentleman who is not either a husband, lover or near relative.

If a lady has been making purchases during her walk, she may permit the gentleman who accompanies her to carry any small parcel that she may have in her own hand; but she should not burden him with more than one under any circumstances whatever.

Two ladies may without any impropriety take each one arm of any single cavalier; but one lady cannot, with either grace or sanction of custom, take the arms of two gentlemen at the same time.

When a lady is walking with a gentleman in a park, or public garden, or through the rooms of an exhibition, and becomes fatigued, it is the gentleman's duty to find her a seat. If, however, as is very frequently the case, he is himself obliged to remain standing, the lady should make a point of rising as soon as she is sufficiently rested, and not abuse either the patience or politeness of her companion.

It is the place of the lady to bow first, if she meets a gentleman of her acquaintance.

When you meet friends or acquaintances in the streets, the exhibitions, or any public places, be careful not to pronounce their names so loudly as to attract the attention of bystanders. Never call across the street, or attempt to carry on a dialogue in a public vehicle, unless your interlocutor occupies the seat beside your own.

A well-bred man must entertain no respect for the brim of his hat. "A bow," says La Fontaine, "is a note drawn at sight." You are bound to acknowledge it immediately, and to the full amount. The two most elegant men of their day, Charles the Second and George the Fourth, never failed to take off their hats to the meanest of their subjects. Always bear this example in mind; and remember that to nod, or merely to touch the brim of the hat, is far from courteous. True politeness demands that the hat should be quite lifted from the head.

On meeting friends with whom you are likely to shake hands, remove your hat with the left hand in order to leave the right hand free.

If you meet a lady in the street whom you are sufficiently intimate to address, do not stop her, but turn round and walk beside her in whichever direction she is going. When you have said all that you wish to say, you can take your leave.

If you meet a lady with whom you are not particularly well acquainted, wait for her recognition before you venture to bow to her.

In bowing to a lady whom you are not going to address, lift your hat with that hand which is furthest from her. For instance, if you pass her on the right side, use your left hand; if on the left, use your right.

If you are on horseback and wish to converse with a lady who is on foot, you must dismount and lead your horse, so as not to give her the fatigue of looking up to your level. Neither should you subject her to the impropriety of carrying on a conversation in a tone necessarily louder than is sanctioned in public by the laws of good breeding.

In walking with a lady take charge of any small parcel, parasol, or book with which she may be encumbered.

If you so far forget what is elegant as to smoke in the street, at least never omit to fling away your cigar if you speak to a lady.

An evening party begins about nine o'clock P. M., and ends about midnight, or somewhat later. Good breeding neither demands that you should present yourself at the commencement, nor remain till the close of the evening. You come and go as may be most convenient to you, and by these means are at liberty, during the height of the season when evening parties are numerous, to present yourself at two or three houses during a single evening.

Pay your respects to the hostess before you even seem to see any other of your friends who may be in the room. At very large and fashionable receptions she is generally to be found near the door. Should you, however, find yourself separated by a dense crowd of guests, you are at liberty to recognize those who are near you, and those whom you encounter as you make your way slowly through the throng.

General salutations of the company are now wholly disused. In society a lady only recognizes her own friends and acquaintances.

If you are at the house of a new acquaintance and find yourself among entire strangers, remember that by so meeting under one roof you are all in a certain sense made known to one another, and should, therefore, con-

verse freely, as equals. To shrink away to a side-table and affect to be absorbed in some album or illustrated work; or, if you find one unlucky acquaintance in the room, to fasten upon her like a drowning man clinging to a spar, are *gaucheries* which no shyness can excuse.

If you possess any musical accomplishments, do not wait to be pressed and entreated by your hostess, but comply immediately when she pays you the compliment of inviting you to play or sing. Remember, however, that only the lady of the house has the right to ask you. If others do so, you can put them off in some polite way, but must not comply till the hostess herself invites you.

Be scrupulous to observe silence when any of the company are playing or singing. Remember that they are doing this for the amusement of the rest, and that to talk at such a time is as ill-bred as if you were to turn your back upon a person who was talking to you, and begin a conversation with some one else.

If you are yourself the performer, bear in mind that in music, as in speech, "brevity is the soul of wit." Two verses of a song, or four pages of a piece, are at all times enough to give pleasure. If your audience desire more, they will ask for more; and it is infinitely more flattering to be encored than to receive the thanks of your hearers, not so much in gratitude for what you have given them, but in relief that you have left off.

Impromptu charades are frequently organized at friendly parties. Unless you have really some talent for acting and some readiness of speech, you should remember that you only put others out and expose your own inability by taking part in these entertainments. Of course, if your help is really needed, and you would disoblige by refusing, you must do your best, and by doing it as quietly and as coolly as possible, avoid being awkward or ridiculous.

Even though you may take no pleasure in cards, some knowledge of the etiquette and rules belonging to the games most in vogue is necessary to you in society. If a fourth hand is wanted at a rubber, or if the rest of the company sit down to a round game, you would be deemed guilty of an impoliteness if you refused to join.

Married people should not play at the same table, unless where the party is so small that it cannot be avoided. This rule supposes nothing so disgraceful to any married couple as dishonest collusion; but persons who play regularly together cannot fail to know so much of each other's mode of acting, under given circumstances, that the chances no longer remain perfectly even in favor of their adversaries.

No well-bred person ever loses temper at the card-table. You have no right to sit down to the game unless you can bear a long run of ill-luck with perfect composure, and are prepared to cheerfully pass over any blunders that your partner may chance to make.

If you are an indifferent player, make a point of saying so before you join a party at whist. If the others are fine players they will be infinitely more obliged to you for declining than accepting their invitation. In any case you have no right to spoil their pleasure by your bad play.

Never let even politeness induce you to play for very high stakes. Etiquette is the minor morality of life; but it never should be allowed to outweigh the higher code of right and wrong.

Young ladies may decline to play at cards without being deemed guilty of impoliteness.

No very young lady should appear at an evening party without an escort.

In retiring from a crowded party it is unnecessary that you should seek out the hostess for the purpose of bidding her a formal good night. By doing this you would, perhaps, remind others that it was getting late, and cause the party to break up. If you meet the lady of the house on your way to the drawing-room door, take your leave of her as unobtrusively as possible, and slip away without attracting the attention of her other guests.

At an evening party do not remain too long in one spot. To be afraid to move from one drawing-room to another is the sure sign of a neophite in society.

If you have occasion to use your handkerchief, do so as noiselessly as possible. To blow your nose as if it were a trombone, or to turn your head aside when using your handkerchief, are vulgarities scrupulously to be avoided.

Never stand upon the hearth-rug with your back to the fire, either in a friend's house or your own. We have seen even well-bred men at evening parties commit this selfish and vulgar solecism.

Never offer any one the chair from which you have just risen, unless there be no other disengaged.

If when supper is announced no lady has been especially placed under your care by the hostess, offer your arm to whichever lady you may have last conversed with.

CHAPTER VI.

THE DINNER-TABLE.

To be acquainted with every detail of the etiquette pertaining to this subject is of the highest importance to every lady. Ease, *savoir-faire*, and good breeding are nowhere more indispensable than at the dinner-table, and the absence of them is nowhere more apparent. How to eat soup and what to do with a cherry-stone are weighty considerations when taken as the index of social status; and it is not too much to say that a young woman who elected to take claret with her fish, or eat peas with her knife, would justly risk the punishment of being banished from good society.

An invitation to dine should be replied to immediately, and unequivocally accepted or declined. Once accepted, nothing but an event of the last importance should cause you to fail in your engagement.

To be exactly punctual is the strictest politeness on these occasions. If you are too early, you are in the way; if too late, you spoil the dinner, annoy the hostess, and are hated by the rest of the guests. Some authorities are even of opinion that in the question of a dinner-party "never" is better than "late;" and one author has gone so far as to say, "if you do not reach the house till dinner is served, you had better retire and send an apology, and not interrupt the harmony of the courses by awkward excuses and cold acceptance."

When the party is assembled, the mistress or master of the house will point out to each gentleman the lady whom he is to conduct to table. The guests then go down according to precedence of rank. This order of precedence must be arranged by the host or hostess, as the guests are probably unacquainted, and cannot know each other's social rank.

The lady who is the greatest stranger should be taken down by the master of the house, and the gentleman who is the greatest stranger should conduct the hostess. Married ladies take precedence of single ladies, elder ladies of younger ones, and so forth.

When dinner is announced, the host offers his arm to the lady of most

distinction, invites the rest to follow by a few words or a bow, and leads the way. The lady of the house should then follow with the gentleman who is most entitled to that honor, and the visitors follow in the order that has been previously arranged. The lady of the house frequently remains, however, till the last, that she may see her guests go down in their prescribed order; but the plan is not a convenient one. It is much better that the hostess should be in her place as the guests enter the dining-room, in order that she may indicate their seats to them as they enter, and not find them all crowded together in uncertainty when she arrives.

The number of guests at a dinner-party should always be determined by the size of the table. When the party is too small, conversation flags, and a general air of desolation pervades the table. When there are too many, every one is inconvenienced. A space of two feet should be allowed to each person. It is well to arrange a party in such wise that the number of ladies and gentlemen is equal.

The lady of the house takes the head of the table. The gentleman who led her down to dinner occupies the seat on her right hand, and the gentleman next in order of precedence that on her left. The master of the house takes the foot of the table. The lady whom he escorted sits on his right hand, and the lady next in order of precedence on his left.

As soon as you are seated at table, remove your gloves, place your table napkin across your knees, and remove the roll which you find probably within it to the left side of your plate.

The soup should be placed on the table first. Some old-fashioned persons still place soup and fish together; but "it is a custom more honored in the breach than the observance." Still more old-fashioned, and in still worse taste, is it to ask your guests if they will take "soup or fish." They are as much separate courses as the fish and the meat; and all experienced diners take both. In any case, it is inhospitable to appear to force a choice upon a visitor, when that visitor, in all probability, will prefer to take his soup first and his fish afterward. All well-ordered dinners begin with soup, whether in summer or winter. The lady of the house should help it, and send it round without asking each individual in turn. It is as much an understood thing as the bread beside each plate, and those who do not choose it are always at liberty to leave it untasted.

In eating soup, remember always to take it from the side of the spoon, and to make no sound in doing so.

If the servants do not go round with wine the gentlemen should help the ladies and themselves to sherry or sauterne immediately after the soup.

You should never ask for a second supply of either soup or fish; it delays the next course, and keeps the table waiting.

Never offer to "assist" your neighbors to this or that dish. The word is inexpressibly vulgar—all the more vulgar for its affectation of elegance. "Shall I send you some mutton?" or "May I help you to grouse?" is better chosen and better bred.

As a general rule, it is better not to ask your guests if they will partake of the dishes; but to send the plates round, and let them accept or decline them as they please. At very large dinners it is sometimes customary to distribute little lists of the order of the dishes at intervals along the table. It must be confessed that this gives somewhat the air of a dinner at a hotel, but it has the advantage of enabling the visitors to select their fare, and as "forewarned is forearmed," to keep a corner, as the children say, for their favorite dishes.

As soon as you are helped, begin to eat, or, if the viands are too hot for your palate, take up your knife and fork and appear to begin. To wait for others is now not only old-fashioned, but ill-bred.

Never offer to pass on the plate to which you have been helped. This is a still more vulgar piece of politeness, and belongs to the manners of a hundred years ago. The lady of the house who sends your plate to you is the best judge of precedence at her own table.

In helping soup, fish, or any other dish, remember that to overfill a plate is as bad as to supply it too scantily.

Silver fish-knives will now always be met with at the best tables; but where there are none, a piece of crust should be taken in the left hand and the fork in the right. There is no exception to this rule in eating fish.

We presume it is scarcely necessary to remind our fair reader that she is never, under any circumstances, to convey her knife to her mouth. Peas are eaten with the fork; tarts, curry, and puddings of all kinds with the spoon.

Always help fish with a fish-knife, and tart and puddings with a spoon, or, if necessary, with a spoon and fork.

In helping sauce, always pour it on the side of the plate.

If the servants do not go round with the wine (which is by far the best custom) the gentlemen at a dinner-table should take upon themselves the office of helping those ladies who sit near them. Young ladies seldom drink more than three glasses of wine at dinner; but married ladies, professional ladies, and those accustomed to society and habits of affluence, will habitally take five or even six, whether in their own homes or at the tables of their friends.

The habit of taking wine with each other has almost wholly gone out of fashion. A gentleman may ask the lady whom he conducted down to dinner, or he may ask the lady of the house to take wine with him. But even these last remnants of the old custom are fast falling into disuse.

Unless you are a total abstainer, it is extremely uncivil to decline taking wine if you are invited to do so. In accepting, you have only to pour a little fresh wine into your glass, look at the person who invited you, bow slightly, and take a sip from the glass.

It is particularly ill-bred to empty your glass on these occasions.

Certain wines are taken with certain dishes, by old-established custom —as sherry or sauterne with soup and fish; hock and claret with roast meat; punch with turtle; champagne with whitebait; port with venison; port or burgundy with game; sparkling wines between the roast and the confectionery; madeira with sweets; port with cheese; and for dessert, port, tokay, madeira, sherry and claret. Red wines should never be iced, even in summer. Claret and burgundy should always be slightly warmed; claret cup and champagne cup should, of course, be iced.

Never speak while you have anything in your mouth.

Be careful never to taste soups or puddings till you are sure they are sufficiently cool; as, by disregarding this caution, you may be compelled to swallow what is dangerously hot, or be driven to the unpardonable alternative of returning it to your plate.

When eating or drinking, avoid every kind of audible testimony to the facts.

Finger-glasses, containing water slightly warmed and perfumed, are placed to each person at dessert. In these you may dip the tips of your fingers, wiping them afterward on your table-napkin. If the finger-glass

and doyley are placed on your dessert-plate, you should immediately remove the doyley to the left of your plate, and place the finger-glass upon it. By these means you leave the right for the wine-glasses.

Be careful to know the shapes of the various kinds of wine-glasses commonly in use, in order that you may never put forward one for another. High and narrow, and very broad and shallow glasses, are used for champagne; large, goblet-shaped glasses for burgundy and claret; ordinary wine glasses for sherry and madeira; green glasses for hock; and somewhat large, bell-shaped glasses for port.

Port, sherry, and madeira are decanted. Hocks and champagnes appear in their native bottles. Claret and burgundy are handed round in a claret jug.

The servants leave the room when the dessert is on the table.

Coffee and liquors should be handed round when the dessert has been about a quarter of an hour on the table. After this, the ladies generally retire.

The lady of the house should never send away her plate, or appear to to have done eating, till all her guests have finished.

If you should unfortunately overturn or break anything, do not apologize for it. You can show your regret in your face, but it is not well-bred to put it into words.

To abstain from taking the last piece on the dish, or the last glass of wine in the decanter, only because it is the last, is highly ill-bred. It implies a fear on your part that the vacancy cannot be supplied, and almost conveys an affront to your host.

When the ladies leave the dining-room, the gentlemen all rise in their places, and do not resume their seats till the last lady is gone.

Should you injure a lady's dress, apologize amply, and assist her, if possible, to remove all traces of the damage.

In summing up the little duties and laws of the table, a popular author has said that "The chief matter of consideration at the dinner-table—as, indeed, everywhere else in the life of a gentleman—is to be perfectly composed and at his ease. He speaks deliberately; he performs the most important act of the day as if he were performing the most ordinary. Yet there is no appearance of trifling or want of gravity in his manner, he maintains the dignity which is so becoming on so vital an occasion. He performs all the ceremonies, yet in the style of one who performs no ceremonies at all. He goes through all the complicated duties of the scene as if he were 'to the manner born.'"

Bear in mind that it is your duty to entertain your friends in the best manner that your means permit. This is the least you can do to recompense them for the expenditure of time and money which they incur in accepting your invitation.

Never reprove or give directions to your servants before guests. If a dish is not placed precisely where you would have wished it to stand, or the order of a course is reversed, let the error pass unobserved by yourself, and you may depend that it will be unnoticed by others.

If you are a mother, you will be wise never to let your children make their appearance at dessert when you entertain friends at dinner. Children are out of place on these occasions. Your guests only tolerate them through politeness; their presence interrupts the genial flow of after-dinner conversation; and you may rely upon it that, with the exception of yourself, and perhaps your husband, there is not a person at table who does not wish them in the nursery.

The duties of hostess at a dinner-party are not onerous; but they demand tact and good breeding, grace of bearing and self-possession in no ordinary degree. She does not often carve. She has no active duties to perform; but she must neglect nothing, forget nothing, put all her guests at their ease, encourage the timid, draw out the silent, and pay every possible attention to the requirements of each and all around her. No accident must ruffle her temper. No disappointment must embarrass her. She must see her old china broken without a sigh, and her best glass shattered with a smile. In short, to quote the language of a clever contemporary, she must have "the genius of tact to perceive, and the genius of finesse to execute; ease and frankness of manner; a knowledge of the world that nothing can surprise; a calmness of temper that nothing can disturb; and a kindness of disposition that can never be exhausted."

CHAPTER VII.

THE BALL-ROOM.

As the number of guests at a dinner-party is regulated by the size of the table, so should the number of invitations to a ball be limited by the proportions of the ball-room. A prudent hostess will always invite a few more guests than she really desires to entertain, in the certainty that there will be some deserters when the appointed evening comes round; but she will at the same time remember that to overcrowd her room is to spoil the pleasure of those who love dancing, and that a party of this kind, when too numerously attended, is as great a failure as one at which too few are present.

A room which is nearly square, yet a little longer than it is broad, will be found the most favorable for a ball. It admits of two quadrille parties, or two round dances, at the same time. In a perfectly square room this arrangement is not so practicable or pleasant. A very long and narrow room is obviously of the worst shape for the purpose of dancing, and is fit only for quadrilles and country dances.

The top of the ball-room is the part nearest the orchestra. In a private room the top is where it would be if the room were a dining-room. It is generally at the furthest point from the door. Dancers should be careful to ascertain the top of the room before taking their places, as the top couples always lead the dances.

A good floor is the last importance in a ball-room. In a private house nothing can be better than a smooth, well-stretched holland, with the carpet beneath.

Abundance of light and free ventilation are indispensable to the spirits and comfort of the dancers.

Invitations to a ball should be issued in the name of the lady of the house, and written or engraved on small note paper of the best quality. The paper may be gilt-edged, but not colored. The sealing-wax used should be of some delicate hue.

An invitation to a ball should be sent out at least ten days before the evening appointed. A fortnight, three weeks, and even a month may be allowed in the way of notice.

Not more than two or three days should be permitted to elapse before you reply to an invitation of this kind. The reply should always be addressed to the lady of the house, and should be couched in the same person as the invitation. The following are the forms generally in use:

"*Mrs. Molyneux requests the honor of Mr. Hamilton's company at an evening party, on Monday, March the 11th instant.*

"*Dancing will begin at nine o'clock.*

"*Thursday, March 1st.*"

"*Mr. Hamilton has much pleasure in accepting Mrs. Molyneux's polite invitation for Monday evening, March the 11th instant.*

"*Friday, March 2d.*"

The old form of "presenting compliments" is now out of fashion.

The lady who gives a ball* should endeavor to secure an equal number of dancers of both sexes. Many private parties are spoiled by the preponderance of young ladies, some of whom never get partners at all, unless they dance with each other.

A room should in all cases be provided for the accommodation of the ladies. In this room there ought to be several looking-glasses, attendants to assist the fair visitors in the arrangement of their hair and dress, and some place in which the cloaks and shawls can be laid in order, and found at a moment's notice. It is well to affix tickets to the cloaks, giving a duplicate at the same time to each lady, as at the public theaters and concert-rooms. Needles and thread should also be at hand, to repair any little accident incurred in dancing.

Another room should be devoted to refreshments, and kept amply supplied with coffee, ices, lemonade, wine and biscuits during the evening. Where this cannot be arranged, the refreshments should be handed round between the dances.

The question of supper is one which so entirely depends on the means of those who give a ball or evening party, that very little can be said upon it in a treatise of this description. Where money is no object, it is, of course, always preferable to have the whole supper, "with all appliances and means to boot," sent in from some first-rate house. It spares all trouble whether to the entertainers or their servants, and relieves the hostess of every anxiety. Where circumstances render such a course imprudent, we would only observe that a home-provided supper, however simple, should be good of its kind, and abundant in quantity. Dancers are generally hungry people, and feel themselves much aggrieved if the supply of sandwiches proves unequal to the demand.

A ball generally begins about half-past nine or ten o'clock.

To attempt to dance without a knowledge of dancing is not only to make one's self ridiculous, but one's partner also. No lady has a right to place a partner in this absurd position.

Never forget a ball-room engagement. To do so is to commit an unpardonable offense against good breeding.

On entering the ball-room, the visitor should at once seek the lady of the house, and pay her respects to her. Having done this, she may exchange salutations with such friends and acquaintances as may be in the room.

No lady should accept an invitation to dance from a gentleman to whom she has not been introduced. In case any gentleman should commit the error of so inviting her, she should not excuse herself on the plea of a previous engagement, or of fatigue, as to do so would imply that she did not herself attach due importance to the necessary ceremony of introduction. Her

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* It will be understood that we use the word "ball" to signify a private party where there is dancing, as well as a public ball.

best reply would be to the effect that she would have much pleasure in accepting his invitation if he would procure an introduction to her. This observation may be taken as applying only to public balls. At a private party the host and hostess are sufficient guarantees for the respectability of their guests; and although a gentleman would show a singular want of knowledge of the laws of society in acting as we have supposed, the lady who should reply to him as if he were merely an impertinent stranger in a public assembly-room would be implying an affront to her entertainers. The mere fact of being assembled together under the roof of a mutual friend is in itself a kind of general introduction of the guests to each other.

An introduction given for the mere purpose of enabling a lady and gentleman to go through a dance together does not constitute an acquaintanceship. The lady is at liberty to pass the gentleman in the park the next day without recognition.

It is not necessary that a lady should be acquainted with the *steps* in order to walk gracefully and easily through a quadrille. An easy carriage and a knowledge of the figure is all that is requisite. A round dance, however, should on no account be attempted without a thorough knowledge of the steps, and some previous practice.

No person who has not a good ear for time and tune need hope to dance well.

No lady should accept refreshments from a stranger at a public ball, for she would thereby lay herself under a pecuniary obligation. For these she must rely on her father, brothers, or old friends.

Good taste forbids that a lady should dance too frequently with the same partner at either a public or private ball. Engaged persons should be careful not to commit this conspicuous solecism.

Engagements for one dance should not be made while the present dance is yet in progress.

Never attempt to take a place in a dance which has been previously engaged.

Withdraw from a private ball-room as quietly as possible, so that your departure may not be observed by others, and cause the party to break up.

If you meet the lady of the house on your way out, take your leave of her in such a manner that her other guests may not suppose you are doing so; but do not seek her out for that purpose.

Never be seen without gloves in a ball-room, though it were for only a few moments. Ladies who dance much and are particularly *soigne* in matters relating to the toilet, take a second pair of gloves to replace the first when soiled.

A thoughtful hostess will never introduce a bad dancer to a good one, because she has no right to punish one friend in order to oblige another.

It is not customary for married persons to dance together in society.

At the beginning and end of a quadrille the gentleman bows to his partner, and bows again on handing her to a seat.

After dancing, the gentleman may offer to conduct the lady to the refreshment-room.

Should a lady decline your hand for a dance, and afterward stand up with another partner, you will do well to attribute her error to either forgetfulness or ignorance of the laws of etiquette. Politeness toward your host and hostess demands that you should never make any little personal grievance the ground of discomfort or disagreement.

A gentleman conducts his last partner to supper, waits upon her till she

has had as much refreshment as she desires, and then re-conducts her to the ball-room.

However much pleasure you may take in the society of any particular lady, etiquette forbids that you should dance with her too frequently. Engaged persons would do well to bear this maxim in mind.

It is customary to call upon your entertainers within a few days after the ball.

CHAPTER VIII.

STAYING AT A FRIEND'S HOUSE—BREAKFAST, LUNCHEON, ETC.

A VISITOR is bound by the laws of social intercourse to conform in all respects to the habits of the house. In order to do this effectually, she should inquire, or cause her personal servant to inquire, what those habits are. To keep your friend's breakfast on the table till a late hour; to delay the dinner by want of punctuality; to accept other invitations, and treat his house as if were merely a hotel to be slept in; or to keep the family up till unwonted hours, are alike evidence of a want of good feeling and good breeding.

At breakfast and lunch absolute punctuality is not imperative, but a visitor should avoid being always the last to appear at table.

If letters are delivered to you at breakfast or luncheon, you may read them by asking permission from the lady who presides at the urn.

Always hold yourself at the disposal of those in whose house you are visiting. If they propose to ride, drive, walk, or otherwise occupy the day, you may take it for granted that these plans are made with reference to your enjoyment. You should, therefore, receive them with cheerfulness, enter into them with alacrity, and do your best to seem pleased, and be pleased, by the efforts which your friends make to entertain you.

A guest should endeavor to amuse herself as much as possible, and not be continually dependent on her hosts for entertainment. She should remember that, however welcome she may be, she is not always wanted.

Those who receive "staying visitors," as they are called, should remember that the truest hospitality is that which places the visitor most at her ease, and affords her the greatest opportunity for enjoyment. They should also remember that different persons have different ideas on the subject of enjoyment, and that the surest way of making a guest happy is to find out what gives her pleasure; not to impose that upon her which is pleasure to themselves.

A visitor should avoid giving unnecessary trouble to the servants of the house, and should be liberal to them on leaving.

CHAPTER IX.

RIDING AND DRIVING.

IN riding, as in walking, gentlemen give the lady the wall.

If a gentleman assists a lady to mount, hold your hand at a convenient distance from the ground, that she may place her foot in it. As she springs, you aid her by the impetus of your hand. In doing this, it is always better to agree upon a signal, that her spring and your assistance may come at the same moment. For this purpose there is no better form than the old dueling one of "one, two, *three*."

When the lady is in the saddle, it is your place to find the stirrup for

her, and guide her left foot to it. When this is done, she rises in her seat and you assist her to draw her habit straight.

Even when a groom is present, it is more polite for the gentleman himself to perform this office for his fair companion, as it would be more polite for him to hand her a chair than to have it handed by a servant.

If the lady be light, you must take care not to give her too much impetus in mounting. We have known a lady nearly thrown over her horse by a misplaced zeal of this kind.

In riding with a lady, never permit her to pay the tolls.

If a gate has to be opened, we need hardly observe that it is your place to hold it open till the lady has passed through.

In driving, a gentleman places himself with his back to the horses, and leaves the best seat for the ladies.

If you are alone in a carriage with a lady, never sit beside her, unless you are her husband, father, son, or brother. Even though you be her affianced lover, you should still observe this rule of etiquette. To do otherwise, would be to assume the unceremonious air of a husband.

When the carriage stops, the gentleman should alight first, in order to assist the lady.

To get in and out of a carriage gracefully is a simple but important accomplishment. If there is but one step, and you are going to take your seat facing the horses, put your left foot on the step, and enter the carriage with your right, in such a manner as to drop at once into your seat. If you are about to sit with your back to the horses, reverse the process. As you step into the carriage, be careful to keep your back towards the seat you are about to occupy, so as to avoid the awkwardness of turning when you are once in.

A gentleman cannot be too careful to avoid stepping on ladies' dresses when he gets in or out of a carriage. He should also beware of shutting them in with the door.

CHAPER X.

ENGAGEMENTS AND WEDDINGS.

The gentleman presents the lady with a ring as soon as they are engaged. Almost any style of ring may properly be used as the symbol of betrothal, but those who wish to conform to the ordinary usage, select either pearls or diamonds. If the person can say with Lothair that "there is a reserve about pearls that I like, something soft and dim," he chooses a single-stone pearl ring; if he looks beyond that, a solitarie diamond, although three-stone rings are very often used. A tasteful ring is one set with a pearl in the center, and a small diamond on either side. The setting should be of a very simple style, but good. A newer style for an engagement ring is a ruby and a diamond, or a sapphire and a diamond, set at right angles or diagonally. The Germans have a poetic formality about an engagement ring, which is likely to become a general custom. A plain gold circlet, inscribed within with the date, and some such tender sentiment as "This and the giver are thine forever," is given at the time of betrothal, and the same ring is used to complete the marriage ceremony; the groom removing it at the altar and passing it to the clergyman. As soon after the service as is convenient, a jeweled ring is added to guard the one which is honored as the wedding ring.

There is no prescribed form for the announcement of an engagement, al-

though a writer on the social etiquette of New York says: "The society newspapers are expected to gazette the engagement very soon after it is made known to kinspeople and intimate friends. Acquaintances are thus informed of the new relation, and the proper felicitations are expressed in the usual manner. The propriety of adopting this method of communication with society at large is approved by our highest authorities in polite affairs."

This sounds very well, but the young lady of delicate sentiments would shrink from this method of communication, and prefer to make known the engagement to friends alone, in some pleasant manner. A dinner-party may be given by the family of the bride-elect; just before rising from the feast, the host announces the engagment, when a general outburst of good feelings and congratulation follows, or the engagement may be made known by note from the mother of the bride-elect or by the lady herself to intimate friends. Notes and calls of congratulation immediately follow. If the families of the betrothed have been previously strangers, it is for the gentleman's family to call first. It is very civil and proper for friends who entertain generously to show the engaged couple some attention in the shape of a dinner or a dancing-party given especially for them. The young lady does not make ceremonious calls after the announcement of her engagement, which is usually made but a short time before the date fixed for her marriage.

It is the exclusive privilege of the mother to name the wedding day for her daughter.

It is strictly demanded by etiquette that the bride-elect leave her visiting card in person at the doors of her friend's residence a few days before sending out her wedding invitation, but she does not enter, except it be to visit an invalid or an aged friend. These ceremonious calls before marriage must not be omitted.

After the invitations are issued, the young lady does not appear in public. Her wedding cards are sent out at least two weeks before the ceremony is to take place. Invitations to friends residing at a distance are forwarded somewhat earlier.

The invitations are not answered save by a card enclosed in an envelope and sent by mail, unless the ceremony occur in the morning and the guests are requested to attend the breakfast, then the answer should be explicit as for a dinner. It must be a very urgent reason, indeed, that leads one to decline an invitation to a wedding, the summons being considered but a shade less important in England than one from royalty itself. The invitations are issued in the name of the bride's parents, parent, or nearest relative. If the bride stand in the relationship of granddaughter, niece, cousin, or simple friend to the persons or person issuing the invitation, this is noted in the formula in place of the word "daughter." A wedding invitation, as well as all others, should be engraved in script, Fashion having long ago decreed that Old English and German text, although perfectly harmless and respectable, have no longer any claims worthy of recognition by an aristocratic world.

The invitation is engraved on one sheet of paper, which must be of creamy daintiness, and shaped so as to fold once. If cipher, monogram or crest is used upon the paper, it should not be in color for weddings; the center of the top of the page is the place for it. The fashionable world, at present, often has the cipher or monogram upon the envelope, omitting it from the note, but if it appear on the note, it must also be used on the envelope;

the quality and tint of the invitations, envelopes and reception cards enclosed, should be the same, and not each possess a hue of its own.

The following is the proper formula :

Mr. and Mrs. Diedrich Knickerbocker
request your presence
at the marriage of their daughter
Caroline Matilda,
to
Mr. Wouter Van Twiller,
on Wednesday, October seventeenth,
at three o'clock.
Grace Church,
Broadway and Tenth Street.

If you are bidden to the reception, a card enclosed conveys the intelligence. This card should be square, the size of the invitation note paper once folded.

Mr. and Mrs. Diedrich Knickerbocker,
At Home,
Wednesday, October seventeenth,
from half past three until six o'clock.
32 *West* 191*st Street.*

Another less elaborate style is the following :

Reception
from half past three until six o'clock.
32 *West* 191*st Street.*

Generally, only half an hour intervenes between the ceremony and the reception.

The admission card (to the church), a less romantic than practical affair, can happily be dispensed with in a rural town, but it is an absolute necessity in cities, where the church would otherwise be filled with sight-seeing strangers.

The card of admission should be long and narrow, and engraved with either of the two following forms :

Grace Church.
Ceremony at three o'clock.

or,

Grace Church.
Please present this to the usher.

One or more of these cards is enclosed. They are intended for distribution to personal friends of the invited, and also for the use of servants who may accompany guests to the church. These cards, with the note of invitation and the reception card, are enclosed in the same envelope, superscribed with the *name only* of the person invited, then put in another envelope, on which is written the full name and address, and sent by mail.

For weddings at home, the form of invitation is the same as for one at church with the single exception of the street and number being substituted for the name of the church.

A church wedding is a beautiful affair, and also a complicated one, as the almost countless details testify. The bridesmaids, from two to eight in number, are chosen from among the intimate friends of the young lady about to be married. The bride's sisters and those of the bridegroom,

when it is possible, are usually invited to act as witnesses of the marriage, for that is the theoretical use of bridesmaids. The dresses for the occasion are given to them by the bride, if their circumstances are such as to make it necessary, but not otherwise. When the bride is young, the maids should be young, but it is not wise for a single woman of uncertain age to surround herself with blooming girls.

Upon her wedding day, it is customary for the young lady to present some *souvenir* of the occasion to each of her bridesmaids; the gift may be either a ring, or bracelet, or a fan, but it need not be costly. The bouquets of the maids and the *boutonnieres* of the ushers are also the gift of of the bride.

A scarf-pin of unique or quaint device, or some other article, useful as well as ornamental, is given to each of the ushers, by the bridegroom, as a slight acknowledgment of their services.

The groom chooses the ushers from his circle of relatives and friends; he also selects a single friend, whom he calls by the English title his "best man," and to him is entrusted the arrangements of the various social and business formalities of the wedding.

No one ever loses interest in the "divinity which doth hedge" a bride, and the typical marriage toilet is always expected to be one of irreproachable taste and elegance. During the last two years a great effort has been made by leading *modistes* to break in upon the "regulation" character of wedding dresses and to some extent the attempt has been successful. The orange blossoms, formally an inseparable part of the bridal gear, are no longer considered an absolute necessity, although most brides prefer them for the wreath; and combine them with white heath and lilies of the valley; the bouquet, which seems rather an awkward addition, should be of the same kind of flowers as those used for wreath, or white lilies and roses may be used. Persian lilies, jasmines, snow-drops, water-lilies, and even white hyacinths are used to decorate bridal toilettes, although the latter is considered an unlucky flower not to be worn defiantly before the fates. As to fabrics, cream white satin is the invariable choice of brides who respect tradition, and have rare laces worn by ancestral dames. Brides adhere to white suede gloves of extravagant length for the wedding occasion. When a colored costume is worn, the gloves are of some harmonious shade, or she can, if she choses, go to the altar with uncovered hands—fashion favors this, although it is entirely a matter of taste.

No jewelry of any description should be worn, for when a young lady goes up to the altar, she is, as the French say, *encore jeune fille*. If, however, the groom's wedding gift be something in diamonds, the bride cannot very well do otherwise than wear the ornament, which may possibly be a crescent for the neck and diamond stars to fasten the veil. When there is any display of jewels, the marriage veil of simple tulle is scorned, and for it is substituted one of rich *point de Venise* lace.

The dresses of bridesmaids are not as elaborate as that of the bride. They may be white or of delicate colors, and are made with trains.

Fans and baskets of flowers are preferred to bouquets for bridesmaids. When a bouquet is carried, it is attached to a chatelaine or bridle of satin ribbon at the left side. Veils may or may not be worn, but if used they must be shorter than that of the bride. It is not uncommon at present for the ladies of bridal parties to copy an historical picture by their garments and coiffures.

If the wedding is by day, the bridegroom and ushers wear full morning

dress, which consists of a frock coat of dark cloth, vest of the same, tight trousers and a light necktie; white neckties are not worn with frock coats. If the wedding is in the evening, full dress is demanded of the groom, and of all the gentlemen in attendance. The groom must wear gloves of some light shade. The ushers wears gloves of some delicate color. All the gentlemen wears favors, except the groom. He always wears only a flower. Favors should be made of white ribbon and silver leaves.

For the occasion the church is decorated with rare plants and flowers.

A large canopy of flowers may occupy the space between the pews and the chancel steps, and a bell of white flowers be suspended above the chancel. Within this bell a peal of silver sounding metallic bells may be secreted, and as the bridal party approach the altar, silken cords held by some little maiden set the peals in motion, simultaneously with the organ notes. The kneeling stool covered with white should be looked at and properly adjusted by one of the ushers, who has been selected to act as master of the ceremonies. He is early at the church and having been made acquainted with the number of guests expected to be present, he places the ribbon or arch of flowers far enough back from the altar to give ample room for every invited guest, or either for the relatives of the bridal pair, other guests occupying the lower part of the church. If any friends are in mourning they usually enter the church quietly and hide themselves in some obscure nook. No one should attend a wedding reception in a mourning dress, which gives place to gray or lavender with a flower on the corsage, otherwise the person had better stop at home and not cast a shade of gloom over the festival. The ushers stand by the inner entrance to the church, to be in readiness to escort ladies to their proper seats. If a lady be accompanied by a gentleman he follows her to her seat. The usher offers a lady his right arm, and if unacquainted with her, asks if she is a friend of the bride or groom, the bride's friends being seated upon the left of the main aisle, and the groom's upon the right. After the service the ushers act as cavaliers of the bridesmaids, at the reception. The organist should be early in his place, as he is expected to play during the arrival of the audience. The bridesmaids and other members of the family set off first in carriages. The bride, who meets the groom at the altar for the first time that day, goes last, with her mother and father.

The groom, with the best man, ought to be waiting in the church. When the bride and her attendants have arranged themselves in the vestibule, the groom with the best man comes from the vestry and watches for the coming of his bride, the organ meanwhile playing some melody chosen by the bride. The ushers, who usually equal the bridesmaids in number, walk in pairs in advance of the ladies, and arrange themselves at the right of the two awaiting gentlemen.

Sometimes the bridesmaids, noiselessly and demurely, precede the bride, or they may follow her and always stand at her left; if they enter in advance, two or four little boys, young brothers or relatives of the bride, dressed as pages, bear her train, or carry baskets of flowers, which they scatter in her path as she leaves the church. If the maids follow the bride, she is sometimes preceded by two or four little girls, who strew her path to the altar with flowers.

Sometimes garlands of flowers, that have been somewhere hidden, are suddenly stretched across the aisle at brief intervals by little maidens who stand on the seats at the ends of the pews and lift their pretty arms high in the air to swing their roses over the pathway of the bridal party as it passes

down the aisle. The bride is supported by her father or by the person who represents him and is to give her away. The groom comes forward a few steps to meet her, takes her hand and places her at the altar to his left. The father waits at her left, and a step or two back of her; he gives her away by bowing when the question is asked, which is a much simpler form than stepping forward and placing his daughter's hand in that of the clergyman. The service then begins. As at present all churches use the ring, the bride removes the glove from her left hand and gives it to a bridesmaid to hold, and sometimes to keep as a good omen. While the bride and groom are making the responses, the organist plays softly, and after the blessing the clergyman congratulates the husband and wife, who are the first to leave the church, the bride taking the groom's right arm; the bridesmaids follow, each escorted by an usher, and just behind the bridal company are the father and mother of the bride. Two of the ushers usually hurry from the vestibule to the residence of the bride to be in readiness to receive the newly wedded. It is now the custom to have a highly illuminated parchment certificate signed by the newly married pair with two or three witnesses, the best man, the father and mother, and so on, being the attesting parties.

The bridal party, with half the maids at the right of the lady, and half at the left of the groom—the first bridesmaid retaining the place of honor—arrange themselves for the usual congratulations; the parents of the bride stand at a little distance upon her right, and those of the groom at his left. As the guests arrive, the ushers offer their right arms to the ladies to conduct them to the married pair. The gentlemen attending the ladies follow. If the usher is not acquainted with the lady he is escorting, he inquires her name on the way, presenting her and the gentleman to the bride and groom and then to the parents. The bride should always be addressed first and receive the good wishes of her friends, and the groom the congratulations.

If ladies are present without gentlemen, an usher attends each to the supper-room or provides an escort.

If it be a morning wedding and breakfast is served, the host sits at one end of the table and the hostess at the other, he with the bride at his right, she with the groom at her right hand. If healths are drunk, the father proposes the health of the bride and groom, the bride bows, smiles and raises the glass to her lips, while the groom is expected to reply.

CHAPTER XI.

AT HOMES, AND FIVE O'CLOCK TEAS.

Almost every kind of social gathering is now called an "At Home," with the exception of a dinner or a wedding breakfast. There are dancing At Homes, musical At Homes, and conversational At Homes, and any of these may take place in the afternoon or in the evening, as the case may be.

In addition, there are dramatic At Homes, where the performers may be amateurs, or professionals whose services have been engaged for the occasion.

The etiquette of all these is precisely similar. Cards are sent out three weeks, a fortnight, or a week previous to the date, according to circumstances. These cards are sold ready printed, with spaces left for the names of the hostess and for that of the invited guest, and the date and hour. If the entertainment is to consist of music, the word "Music"

appears on one corner of the card. If of dancing, the word "Dancing" takes its place.

If the letters R. S. V. P. appear on these cards of invitation, as they usually do, an answer should be sent within a few days of its receipt. It is inconvenient for the hostess not to know how many guests she is likely to receive.

Whether the invitation be for music, dancing, recitations, or simply for conversation, the guests retain their bonnets during their stay, when the At Home is held in the afternoon. The cloak or outer wrap is left in the charge of the servant, who takes it from the guest in the hall.

An At Home of this kind is, in fact, a large Five O'clock Tea, with the difference that invitations for the latter are issued on the visiting card of the hostess, thus:

Mrs. Smith,
At Home.
Thursday, Oct. 17th, 4 to 6.

Refreshments, both at ceremonious teas and at At Homes, are served in the dining-room, whither the guests repair during the intervals of music, dancing, recitations, or the dramatic entertainments. Tea and coffee form prominent features of these, and, in addition, wines and wine cups are provided. Thin bread-and-butter, biscuits, cakes and sandwiches compose the edible portion of the fare. Fresh fruit is also on the list, and when this is present plates will be necessary. Otherwise—unless ices are included in the refreshments—no plates are used.

Introductions are far from being general on such occasions. The hostess must be guided by tact and discretion in such matters. If she sees two ladies sitting together who are unacquainted, and with no one else near them with whom they can converse, she will introduce them to each other, always provided that she thinks such a course would be agreeable to both of them. Two or three moments spent in "starting" them upon some subject congenial to both, will not be wasted.

At small five o'clock teas, tea and coffee are handed round in the drawing-room, and it is unusual to employ a servant to hand the cups. The hostess dispenses the tea herself, and if there are any gentlemen present they naturally undertake the task of giving each lady her cup of tea or coffee, handing her the bread-and-butter or cake, and taking her cup from her when empty. In the absence of gentlemen, any young girls who are friends of the hostess will volunteer to assist her.

The gloves are not removed when tea only is taken, but occasionally it is necessary to take them off. If the bread-and-butter is carefully rolled so that none of the butter appears upon the exterior of the bread, it will be found possible to partake of it without removing the gloves, which is frequently a task of some difficulty—in fact, of so much difficulty that, rather than undertake it, the visitor often takes her tea without eating any; a practice which the doctors consider to be very injurious to the digestive organs. Biscuits are invaluable for this reason, and the thoughtful hostess will always provide them.

At afternoon dances, ladies retain their hats or bonnets, as at other At Homes, inconvenient as the custom is very often found. A very large hat will be found very much in the way, and the smaller and lighter the headgear, the better for one's partner and for one's self.

Evening At Homes are simply dancing parties under another name. A very large ball is not called an At Home, but invitations for the ordinary

"Dance" are never issued in any other way. The fashionable "small and early" begins at half-past ten, which is scarcely what our grandmothers would have understood by the latter word. As in the case of the afternoon At Home, the form which the entertainment is intended to take is specified upon the card of invitation—"Music," "Dancing," "Theatricals," "Tableaux Vivants," or "Recitations." The hour for which the guests are invited varies from 9:30 until later, but no guest is expected to arrive punctually.

CHAPTER XII.

BAD PRACTICES.

It may be well to caution our young friends against certain bad practices easily contracted, but sometimes difficult to relinquish. The following are things not to be done: Biting your nails. Slipping a ring up and down the finger. Sitting cross-kneed and jogging your feet. Drumming on the table with your knuckles; or, still worse, tinkling on a piano with the forefinger only. Humming a tune before strangers. Singing as you go up and down-stairs. Putting your arm round the neck of another young girl, or promenading the room with arms encircling waists. Holding the arm of a friend all the time she sits beside you; or kissing and fondling her before company. Sitting too closely.

Slapping a gentleman with your handkerchief or tapping him with your fan. Allowing him to take a ring off your finger, to look at it. Permitting him to unclasp your bracelet, or, still worse, to inspect your brooch. When these ornaments are to be shown to another person, always take them off for the purpose.

To listen at door cracks and peep through key holes is vulgar and contemptible. So it is to ask children questions concerning their parents, though such things are still done.

However smart and witty you may be considered, do not exercise your wit in rallying and bantering your friends. If you do so, their friendship will soon be worn out, or converted into positive enmity. A jest that carries a sting with it can never give a pleasant sensation to the object. The bite of a mosquito is a very little thing, but it leaves pain and inflammation behind it, and the more it is rubbed the longer it rankles in the blood. No one likes to have their foibles or mishaps turned into ridicule, before other persons especially. And few can cordially join in a laugh that is raised against themselves.

The slightest jest on the personal defects of those you are conversing with is an enormity of rudeness and vulgarity. It is, in fact, a sneer at the Creator that made them so. No human creature is accountable for being too small or too large; for an ill-formed figure, or for ill-shaped limbs; for irregular features or a bad complexion.

Still worse to rally any person (especially a woman) on her age, or to ask indirect questions with a view of discovering what her age really is. If we continue to live, we must continue to grow old. We must either advance in age, or we must die. Where, then, is the shame of surviving our youth? And when youth departs, beauty goes along with it. At least as much beauty as depends on complexion, hair and teeth. In arriving at middle age (or a little beyond it) a lady must compound for the loss of either face or figure. About that period she generally becomes thinner or fatter. If thin, her features shrink and her skin shrivels and fades, even

though she retains a slender and perhaps girlish form. If she grows fat, her skin may continue smooth and her complexion fine, and her neck and arms may be rounder and handsomer than in girlhood; but then symmetry of shape will cease, and she must reconcile herself to the change as best she can. But a woman with a good mind, a good heart, and a good temper, can never, at any age, grow ugly—for an intelligent and pleasant expression is in itself beauty, and the best kind of beauty.

Sad, indeed, is the condition of women in the decline of life when "no lights of age adorn them;" when, having neglected in the spring and summer to lay up any stores for the winter that is sure to come, they find themselves left in the season of desolation with nothing to fall back upon but the idle gossip of the day—striving painfully to look younger than they really are; still haunting balls and parties, and enduring all the discomforts of crowded watering places, long after all pleasure in such scenes must have passed away. But then they must linger in public because they are miserable at home, having no resources within themselves, and few enduring friends to enliven them with their society.

The woman that knows how to grow old gracefully will adapt her dress to her figure and her age, and wear colors that suit her complexion.

CHAPTER XIII.

GENERAL HINTS.

Never speak of absent persons by only their Christian or surnames, but always as Mr. —— or Mrs. ——. Above all, never name anybody by the first letter of his name. Married people are sometimes guilty of this flagrant offense against taste.

No lady should permit a gentleman who is not a near relative, or very old friend of her family, to defray the cost of her entrance fee to any theater or exhibition, or to pay for her refreshments or vehicles when she happens to be under his protection.

If a person of greater age or higher rank than yourself desires you to step first into a carriage, or through a door, it is more polite to bow and obey than to decline.

Compliance with and deference to the wishes of others is the finest breeding.

When you cannot agree with the propositions advanced in general conversation, be silent. If pressed for your opinion, give it with modesty. Never defend your own views too warmly. When you find others remain unconvinced, drop the subject, or lead to some other topic.

Look at those who address you.

Never boast of your birth, your money, or your grand friends, or anything that is yours. If you have traveled, do not introduce that information into your conversation at every opportunity. Any one can travel with money and leisure. The real distinction is to come home with enlarged views, improved tastes, and a mind free from prejudice.

If you present a book to a friend, do not write his or her name in it, unless requested. You have no right to presume that it will be rendered any the more valuable for that addition; and you ought not to conclude beforehand that your gift will be accepted.

Never undervalue the gift which you are yourself offering; you have no business to offer it if it is valueless. Neither say that you do not want it

yourself, or that you should throw it away if it were not accepted, etc., etc. Such apologies would be insults if true, and mean nothing if false.

No compliment that bears insincerity on the face of it is a compliment at all.

Unmarried ladies may not accept presents from gentlemen who are neither related nor engaged to them. Presents made by a married lady to a gentleman can only be offered in the joint names of her husband and herself.

Married ladies may occasionally accept presents from gentlemen who visit frequently at their houses, and who desire to show their sense of the hospitality which they receive there.

There is an art and propriety in the giving of presents which it requires a natural delicacy of disposition rightly to apprehend. You must not give too rich a gift, nor too poor a gift. You must not give to one much wealthier than yourself; and you must beware how you give to one much poorer, lest you offend her pride. You must never make a present with any expectation of a return; and you must not be too eager to make a return yourself, when you accept one. A gift must not be ostentatious, but it should be worth offering. On the other hand, mere costliness does not constitute the soul of a present.

A gift should be precious for something better than its price. It may have been brought by the giver from some far or famous place; it may be unique in its workmanship; it may be valuable only from association with some great man or strange event. Autographic papers, foreign curiosities, and the like, are elegant gifts. An author may offer his book, or a painter a sketch, with grace and propriety. Offerings of flowers and game are unexceptionable, and may be made even to those whose position is superior to that of the giver.

Never refuse a present unless under very exceptional circumstances. However humble the giver, and however poor the gift, you should appreciate the good will and intention, and accept it with kindness and thanks. Never say "I fear I rob you," or "I am really ashamed to take it," etc., etc. Such deprecatory phrases imply that you think the bestower of the gift cannot spare or afford it.

Acknowledge the receipt of a present without delay.

Converse with a foreigner in his own language. If not competent to do so, apologize, and beg permission to speak English.

Members of one family should not converse together in society.

In entering a morning exhibition, or public room, where ladies are present, the gentleman should lift his hat.

In going up-stairs the gentleman should precede the lady; in going down, he should follow her.

If you accompany ladies to a theater or concert-room, precede them to clear the way and secure their seats.

If when you are walking with a lady in any crowded thoroughfare you are obliged to proceed singly, always precede her.

Always give the ladies the wall; by doing so you interpose your own person between her and the passers-by, and assign her the cleanest part of the pavement.

At public balls, theaters, etc., a gentleman should never permit the lady to pay for refreshments, vehicles, and so forth. If she insists on repaying him afterwards, he must, of course, defer to her wishes.

Do not smoke shortly before entering the presence of ladies.

A young man who visits frequently at the house of a married friend may be permitted to show his sense of the kindness which he receives by the gift of a Christmas or New Year's volume to the wife or daughter of his entertainer.

We should leave our melancholy at home, and try to speak and look kindly wherever we go. There is a world of wisdom in this advice, which will be readily found out by those who practice it.

If another tells us of their troubles—no matter how much we may dislike to hear it—sympathize with them if possible, for it will make them more cheerful and stronger.

Hypocrisy among females is rarely to be commended, but there are times when it is better to be hypocritical than to be rude and impolite. Charity and etiquette commands a lady never to insult another in her own house, no matter how much she may dislike the visitor; and it is the very acme of ill-breeding to do otherwise.

Never sit cross-legged, yawn, twist your chain, lounge or fidget in company, as it is highly improper.

Always give way to those older than yourself, unless they request you to take the lead; then obey; for it is a true sign of good breeding to comply with the wishes of those who are older than yourself.

Try to master shyness; and when spoken to, never stammer or blush, but speak boldly, and in language be correct.

In speaking, be moderate. If called upon to defend yourself, never let your voice run away with you; and never get too warm, because hard feelings follow the latter. Arguments and idle discussion are uncalled for, as it leads to no good. The better way is to change the subject and commence one that will lead to good feeling. Profane or vulgar language is detestable at all times; so avoid it.

None but the ill-bred brag of their family connections, wealth, or superior intelligence.

Never push yourself forward to sing or play; but when invited, do so at once, without any excuse. If indisposed, or suffering from cold, hoarseness or anything else, refuse politely but decisively.

Always keep your temper, and never cheat. Never accuse another of cheating, even if you are morally certain of it; but keep your knowledge to yourself; and the next time refuse firmly, but politely, to play with the same party.

Every person is conceded the right to drink at table or not, as suits him; and neither press him to drink more or try to force him to drink any, if he positively refuses.

Never scandalize or ridicule any person, no matter if they are miles away or in your immediate vicinity; and always have a proper respect for the religious belief of others, even if they differ entirely from you.

Avoid reading in company, for you can contribute better to the pleasure of others by not reading.

Do not slam the door as if you were trying to take it off its hinges, when you enter a house.

In asking favors, say: "If you please;" and when granted, say: "I thank you."

Do not lean your head against the wall, for by so doing you will soil the paper.

No gentleman will sit in the house with his hat on, and especially in the presence of ladies. A well-bred man will remove his hat as if by instinct

when entering a room. When handing a lady to a carriage, he, of course, keeps his hat on, because his hands are rendering assistance to the lady; but in leaving her, he raises his hat from off his head.

Always be punctual, and you will always be welcome.

Abstain from the fidgets, and never be uneasy, but keep quiet, no matter how the time may lag.

A lady expects you, being a polite gentleman, to hand her a chair, pick up her glove, and, in fact, be attentive to her on all occasions.

Always knock at the door of a private room before entering, and never peer into the private letters or other property that may be in your way. To do so, is neither respectful or polite.

A well-bred person will never peep over the shoulder of another who is either writing or reading.

Another mark of ill-breeding is, in asking questions of a child about family affairs.

Confidence should never be betrayed, even if secrecy has not bound you.

No matter how ignorant some people are of the rules of politeness, never insult them by letting them know of it, or by doing different. Genuine good breeding demands that you will violate the rules of politeness sometimes, so as to do as others do, unless what they do is too indecent.

A mere acquaintance should never be addressed by the Christian name, and a lady should always put the prefix Mr. before the name of a gentleman.

Never answer impatiently, but always in courtesy, no matter how inconvenient it may be to you.

No gentleman will ever refuse an apology when tendered in sincerity, nor will he fail to offer one when one is due from him.

Never call upon a man or woman of business during the hours of business, unless you really intend business.

Whispering in company is the most vulgar and ill-bred thing a person can do, as it makes others think you are talking of them.

When entering a room, slightly bow before speaking to the persons there.

Always say: "Good morning," or "Good evening," before taking your seat, and particularly so to the host or hostess.

Husbands and wives should never be spoken of by their Christian name, or as "My husband," or as "My wife," but always Mr. or Mrs. ——.

It is not only impolite, but unkind and uncharitable, to pay any attention to the deformity of another.

The person who will abuse or scold any one in the presence of others is not worthy to carry the name of lady or gentleman.

In correcting a mistake in any one, always say: "I ask your pardon, but I think you are mistaken;" and when the mistake is not of much moment, say nothing.

"Good name, my lord, in man or woman, is the jewel of their souls;" so said Shakespeare, and so it is; but especially in women; and it is the duty of every man never to speak ill of her. No matter how mean she may she may be, or what provocation she gives you, if you cannot speak well of her, say nothing.

Whenever you promise to do a favor for anybody, never fail in doing it.

Books that are borrowed should never be loaned to a third party; and such books should never be kept a day after they are finished.

ARTISTIC EMBROIDERY.

BY ELLA RODMAN CHURCH.

CHAPTER I.

WORSTED EMBROIDERY.

EMBROIDERY has been defined as "the art of adding to the surface of woven textures a representation of any object we wish to depict, through the medium of the needle, threaded with the material in which the work is to be executed."

From the earliest times, it has been the amusement of women of leisure, and the occupation of those whose skilful fingers must be used to bring in returns of daily bread. In the Middle Ages, a regular work-room, or "studio," was set apart for this especial purpose in the dim old castle; and there the whole paraphernalia of embroidery frames, materials, and implements, were always to be found. There, too, the chatelaine sat with her maidens embroidering cushions, or book-covers, or those wonderful pieces of historical tapestry afterward displaced by the more mechanical arras.

> "Tapestry richly wrought
> And woven close,"

was the favorite needlework of those days; and these hangings, or "veils," were rendered necessary by the style of building, which afforded many convenient chinks and loopholes for the wind. Some of these ancient pieces of embroidery were very rich, the designs being worked with worsted or silk of various colors, and often mixed with gold or silver threads, on canvas, cloth, or silk.

The oldest specimen of this kind of work now in existence is the famous tapestry of Bayeux—the work of the English Matilda and her attendants. A piece of embroidery over two hundred and twenty feet long, although not much more than half a yard wide, is no trifling accomplishment; and in spite of the red, blue, green, and yellow horses, some of them with two legs of a different color from the rest of their bodies, one cannot but reverence this curious triumph of the needle that can claim eight centuries of birthdays. It is entirely worked with worsted in very little variety of coloring, as the Norman princess had few advantages of this sort, but she has represented to the best of her ability the invasion and conquest of England by Duke William and his followers. The battle of Hastings is ingeniously emphasized by a bordering composed of the bodies of the slain.

Few would have the time or the inclination for such a piece of work in these days; and "some of our moderns are inclined to think that, in days of old, when the chief employment of a woman's life was needlework, she must have had a very dull, dreary, monotonous time of it. But when we survey ancient heirlooms, veritable works of art—the smooth, mossy crewel-work, the frost-like point-lace, the shining gold-threaded ecclesiastical work, or even the conventional forms of the now despised cross-stitch—we

imagine every happiness and beauty connected with the age of chivalry, as we are conscious of a sense of wonder akin to that feeling on beholding some magnificent ancient jewels, or plate, or pictures."

As late as the days of the *Spectator*, it was written: "How memorable would that matron be who should have it inscribed on her monument that she wrought out the whole Bible in tapestry, and died in a good old age after having covered three hundred yards of wall in the Mansion House;" but no such exploit is on record.

The most fashionable worsted embroidery of the present time is

CREWEL-WORK.

This style of work was much in vogue during the latter part of the eighteenth century, and has recently been revived, and the *modus operandi* dignified by the name of the South Kensington stitch. But people with great-grandmothers produce pieces of work done in a similar manner; and the stitch is the same as the long stitch in silk embroidery, only longer and more careless.

Crewel-work was brought to such a stage of perfection by the famous Miss Linwood, who literally painted pictures with her needle from her thirteenth until her seventy-eighth year, copying the old masters so successfully that, at a little distance, the needle-worked picture could not be distinguished from the painted one, that every one wanted to imitate her; but few having the gift, this art fell into disrepute.

Miss Linwood's pictures were marvels of patience and skill. They were embroidered on a stiff, twilled fabric called "tammy," on which the outline was drawn in chalk; and the entire ground was covered with close, irregular stitches, of great fineness in the more delicate touches. The shading was perfect, the crewels being dyed under the artist's own supervision; and her first needle-painting, the "Salvator Mundi," from Carlo Dolci, was wonderfully true to the original.

Her collection, which was exhibited for some time in London, contained sixty-four pieces; and among them was a portrait of herself in the bloom of youth and beauty.

The great beauty of crewel-work is its freedom from set rules; in taking the stitches, the needle is used more like the brush in the hand of the artist.

THE CREWEL STITCH

resembles the wrong side of long back-stitching more than anything else; and is illustrated by Figures 1 and 2.

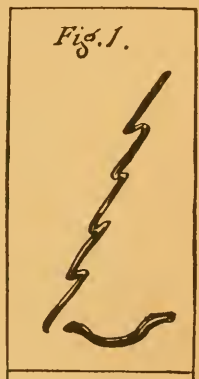
The needle is put in at the back of the material and brought out at 1, put in again at 2 and brought out at 3, put in again at 4 and brought out at 5, and so on to the end of the line. In outline work the thread should be kept to the left of the needle, and great care taken to bring the needle up exactly in the line of the pattern, or a wavy, uncertain outline will be the result, and the character of the pattern will be lost.

This method of working is to be used when the material is put in a frame; but when the work is done in the hand, it is best illustrated by Figure 3. The easiest and quickest way in this case is to begin at the bottom and work upward—putting the needle through (from the back) at 1, and back again at 2—through again at 3, and back at 4—until the entire distance has been traversed.

It will be seen that the stitch is very simple, and that much is left to the discretion of the worker. Care must be taken that the worsted is not

pulled too tight, nor left too loose, as the effect must be smooth and even, with the curves clearly defined, and the points sharp and complete.

In ordinary crewel-work, the stitch should be from three-eighths to half an inch long, according to its position—some stitches must necessarily be shorter—as in filling in, they must dovetail into each other like the tiles of a roof, that no sharp line of color may indicate the different shades. To produce the desired effect, all the stitches should not be taken close up to the inner edge of color. Figures 3 and 4 will give some idea of this shading.



A leaf or stalk should never be worked across, but always (and the same rule, of course, applies to flower-petals) in the same direction as the fibres in a natural leaf. With such leaves as brambles, and others that will suggest themselves, one side should be a darker shade than the other. Figure 5 shows the natural way of working a leaf.

In working the stalk of a flower, it is better to begin at the lower end first, and work on the outline until it is crossed by a leaf or terminates in a flower; then pass the needle to the other side and work back again to the lower end; then work another line of stitches *inside* the outline till the stalk is filled up. See Figure 6. Leaves of one shade are done in the same way, and the veins are put in last.

Crewel-work has many recommendations; it is easy, is done with comparatively little labor, and yet it affords scope for the exercise of artistic skill of the highest order. A great variety of beautiful shades may be had, and the worsted washes beautifully, thus possessing a decided advantge over other styles of ornamentation. The materials are also quite inexpensive, and taking it altogether, it produces the best effects with the least outlay of labor and expense of any other kind of embroidery.

Floral designs suit this style of work best; and somewhat conventionalized models are most suitable—flowers that can be expressed by the fewest shades in color. Daisy-shaped flowers are particularly suitable; and the well-known sunflower, not *too* much conventionalized, but with the tendency of its long petals to droop a little just indicated here and there, is represented in Fig 7.

Fig. 3.

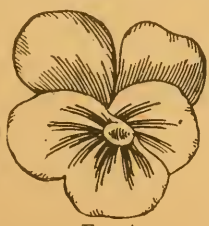


Fig. 4.

Simple, old-fashioned flowers are most successful in crewel-work. Wild roses being simple, and having very distinct petals

and well-marked centres, are better than the double or treble triumphs of the florist—to which painting alone can do justice. The daffodil, narcissus, and lily tribes, with primroses, honeysuckles, pansies and daisies, bloom out charmingly in crewels, and almost any clearly defined leaf is pleasing.

Fig. 5.

Butterflies and vases may also be successfully introduced, but the latter should be chiefly in outline.

The experienced crewel worker may study nature for designs, and discover unending combinations of beauty and delicate touches of detail which give a character to the whole. In the veining of leaves especially this is shown; and the leaf of the common scarlet poppy, veined and unveined, in Figures 8 and 9, will show how much depends on careful finish.

But embroidery in general should not attempt too much detail—a thorn here and there on a rose stem being sufficient to suggest the thorny nature of roses, while only a few of the larger serrations of the leaves should be retained. The bramble, when shorn of superfluous outline, is a very desirable leaf for embroidery; and Figure 10 shows it in its natural state, which, if worked, would be a confused mass of nothing in particular—while in Figure 11 its shape and general character are preserved, but all unnecessary notchings and veinings are pruned away.

An important point in embroidery is to know what may be to advantage left undone; and as crewel-work is entirely free from all artificial raising, it is merely suggestive of general form.

The crewel itself is a particularly strong, twisted woolen yarn, quite unlike zephyr and the other wools in use. The shades of color are very soft and numerous, and blend beautifully in delicate flower-petals and varying leaves. The work is usually done on heavy linen sheeting, as this wears well, is easily washed, and is particularly suitable for tidies, doilies, and many small articles.

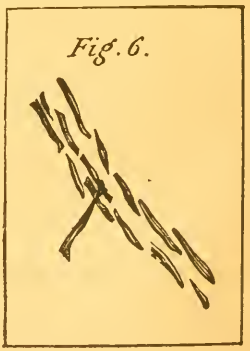


Fig. 6.

Other materials may be used to advantage; but cloth, velvet, or silk is not suitable for crewel-work. Serge makes a very nice foundation; and a pair of invalid's slippers, made lately, were worked on white *felt*. But these were done in Canada, where many materials are to be had which cannot be found here. Said slippers were merely to thrust the toes in, as all the rest was sole; and this white felt pointed piece was ornamented with strawberries in crewel-work. This beautiful fruit is quite as effective as flowers are; and in Figure 12 the clusters may be used separately, or continued indefinitely for a border. A very pretty footstool could be made by grouping them closely for the top, and putting the bordering on the band. The fruit may be either red or white, as best suits the groundwork.

Velveteen makes a good background for crewel embroidery; and this is suitable both for footstools and hangings. It is also handsome for mantel lambrequins. But the favorite material is crash towelling, which is so

generally used for the purpose that crewels seem inseparable from it, and the work is quite as often called "crash-work" as crewel-work. Crash is very serviceable for tidies, toilet covers, toilet mats, traveling bags, etc.; but it does not hang in graceful folds for curtains and portieres, and it is not worthy of being embroidered in silks.

There is a ribbed velveteen in different shades of drab and brown, which looks remarkably well as a foundation for crewel-work, if the latter is done in a rich, bold design. It should be remembered, as a general thing, that while rich materials may be used on cheap groundwork, worsted embroidery is very unsuitable on a rich foundation.

We have attempted suggestions only in the way of patterns, as these may be bought in great variety wherever the crewels are sold; and for

FIG. 7.

those who are unable to design from nature this will be found a very great convenience.

It is not long since all worsted work was done in mechanical patterns on canvas; and some of this work, with stitches laid as regularly as minute mosaics, and the shades blended as by the hand of an artist, is still very beautiful. It is the mosaic-work of embroidery, and bears the same relation to it that the real mosaic does to painting; but crewel-work has the advantage of being more quickly done, and of expressing better the individuality of the worker. How quickly, for instance, with needle and crewels, the very essence of a May morning may be condensed into the cluster of apple-blossoms from the laden bough beside the window; but who could extemporize them into a pattern of set squares on the spur of the moment?

ARTICLES TO BE WORKED IN CREWELS.

It is always more satisfactory in a work of this kind to find some practical illustrations of the suggestions given; and many people like to know

FIG. 8.

FIG. 9.

exactly what to make. We shall be more explicit, therefore, in this little volume than would be possible in one of greater pretension, and mention articles to be made, as far as our limits will permit.

FIG. 10.

FIG. 11.

Being quickly done and effective at a distance, crewel-embroidery is very suitable for large pieces of work, such curtains, portieres, friezes, and so forth. Portieres and friezes have a pleasant suggestion about them of old tapestries; and the latter are really wall-valances. One would scarcely undertake

AN EMBROIDERED FRIEZE

even in crewel-work, for a large apartment; but a moderate-sized room could be adorned with this wall drapery without any unreasonable outlay of time. Claret-colored serge or velveteen, if in harmony with the other coloring of the room, worked with perpendicular sunflowers or lilies (Figure 13 is a good pattern for the latter), with a bordering of gold-color and green at top and bottom, would be very ornamental. The frieze could be finished with a fringe and hang loose at the lower edge, which is prettier, or fastened at both sides, paper-fashion.

Colors and figures may be varied indefinitely —for the latter, a standing army of storks would often be preferred. Dragons, too, are now so generally regarded as cheerful domestic animals in the way of adornment, that a procession of them across the walls of an apartment on an elaborate frieze would, doubtless, add a pleasing element in the way of decoration. But those who say, Give me beauty, or give me nothing, in the way of ornament, will prefer designs of flowers and leaves.

A DADO IN CREWELS

may be done in the same way, only that there is more of it; and being nearer the eye, the design should be more close and elaborate. The patterns on rich papers will be found suggestive studies; and it may be remembered that the material for groundwork can be adapted to the purse of the embroiderer and the other belongings of the apartment, from velveteen at a dollar a yard to crash-toweling at ten cents.

The wide material known as jute, and just the least bit in the style of brown straw matting, would make a very nice dado worked in crewels, with a darker brown picked out with gold color; and this same material hangs in graceful folds for curtains and portieres. A brown room could be made very beautiful in this way; and quiet though it is, there is a richness about brown that is always suggestive of gilding.

FIG. 12.

A WORSTED-WORKED PORTIERE

should be of velveteen, if this harmonizes with the other hangings of the

room, as the material has a particularly rich effect in doorways, and artistically executed crewel-work suits it admirably. Brown velveteen with golden sunflowers, or gray with wild roses, or dark blue with lilies, will be found very handsome.

In working portieres, it is necessary to remember that they should be well covered with embroidery, because the light falls on all their parts; while an embroidered border suffices for curtains, as the edges only are likely to catch the sun's rays.

Other hangings may be made for the open shelves of cabinets and etageres; these should also harmonize with the general decoration of the room in color and style, but may be richer and more elaborate than the larger pieces of embroidery, as they will be subjected to closer inspection.

CURTAINS WITH SPRAYS OF SUMAC.

These were really beautiful. The ground was a pale sage green, in perfect keeping with the prevailing hue of the room; and the soft, bright

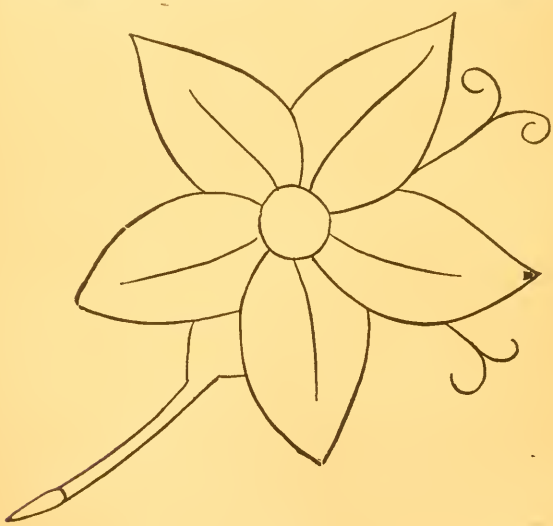


FIG. 13.

shades of the crewels were so delicately blended that the effect was a perfect needle-painting of these bright-hued darlings of the autumn. They were embroidered on the plain band of the sage-colored material that formed the simple cornice—down the front of the curtains, and here and there, on the body of the drapery, a spray seemed to have dropped by accident.

A SWEET-PEA TABLE COVER

which emanated from the same hand was also a thing of beauty. The table was a round one of moderate size, and the top was tightly covered with maroon-colored flannel. A straight band of white flannel between two narrow strips of the maroon formed the border, and on this white ground the

sweet peas were worked in delicately-tinted crewels. Feather-stitching, of black and bright green, marked the joining of the white flannel to the maroon on either side. The bordering was fastened to the table with silver-headed nails, and finished with a worsted fringe to match the maroon flannel.

This beautiful work was all copied from natural models during hours of summer leisure on a country piazza, and many beautiful thoughts and memories were wrought into the bright-hued leaves and petals.

SCREENS IN CREWEL-WORK.

We saw a honeysuckle screen lately, that might have been beautiful, but was not because it had altogether too sombre an air to be viewed in the light of an ornament. The workmanship was fine, and regularly done according to the rules of art, but as the ground was black and the coral honeysuckle was represented in very dull reds and greens, the effect was not enlivening. A gray ground of a silver tinge would have been a great improvement, but dark work on a dark ground is a dismal production.

The woodbine honeysuckle can be reproduced in crewels in very natural colors, and we have seen some that almost diffused a June odor about them. They were worked on very fine, soft crash, and intended for a tidy; but a beautiful fire-screen could be made of them on a blue or plum-colored ground.

The large folding screens, so often in strips of coarse Berlin-wool work, are very handsome in crewels; and climbing vines of all kinds are particularly suited to them. A crimson ground with water-lilies in one corner, and the wild morning-glory, with its nearly white blossoms (that grows in damp places and therefore harmonizes with the water-lily) trailing its beautiful length across the largest space, while the inevitable heron, balanced, of course, on one foot, stands sentinel among his reeds and rushes, where classic cat-tails bristle like spears, is *vis-a-vis* to the water-lilies on the other side, would be found bright in coloring and handsome in effect.

But a screen that looks as if some one had come in and thrown a handful of daisies over it may be quite as pretty, and is certainly less work.

CARRIAGE WRAPS

of fine crash, ornamented with crewel-work, are handsome and serviceable for warm weather. A bordering of strawberries and leaves near the edge, or one of periwinkle with its delicate blue flowers, would be very pretty; and this bordering, with a large monogram in the center, would sufficiently ornament the article.

But endless are the uses to which this simple and charming style of embroidery may be put; and the suggestions given may be indefinitely multiplied and rearranged in various forms.

CHAPTER II.

SIMPLE IDEAS OF COLOR.

Before proceeding to silk embroidery it may be well to consider some simple rules of color, as the proper arrangement of color is of far greater importance than the regular placing of stitches, and no embroidery can be artistic without it.

An old-fashioned poet gives some good advice on this subject:

"Choose such judicious force of shade and light,
As suits the theme and satisfies the sight;
Weigh part with part, and with prophetic eye
The future power of all thy tints descry."

Truth in rhyme was never better brought out than in the following lines:

"Know first that light displays and shade destroys
Refulgent Nature's variegated dyes;
Thus bodies near the light distinctly shine
With rays direct, and as it fades decline."

An eye for color is of the same nature as an ear for music—one knows intuitively what is right; but this is by no means a very common gift; and there are some rules to be observed, independently of the guidance of taste, that are within the reach of all.

Thus scarlet and yellow were never intended for close companions; brown or lilac invariably quarrel with a scarlet ground; blue and green together, or yellow and green, are like an unpleasant taste in the mouth; blue is perfectly amiable with *ecru* (the French name for all the drabs and fawns); a cold green blue may be successfully paired with lilac; drabs with a rich brown tone in them take kindly to yellow; pink and gray are as harmonious as love-birds; scarlet affably locks arms with slate-green and red-brown; green with maize, and also with some shades of salmon; blue and maize were made for each other; lilac and green, blue and claret, are also devoted couples.

One who knows says that black should never be used next a high light; one-eighth of every object has a high light upon it, one-eighth is darkest shadow, and six parts light, or half-tint. No objects in nature are *positively* blue, red, or yellow, owing to two causes: one, that most objects reflect the sky; the other, that the atmosphere between the eyes of the observer and the light causes the brightness of the tints to be deadened. So that care must be taken to avoid the immediate contact of bright colors with each other when an attempt is made to imitate nature.

Shaded embroidery should be guided by the same rules that apply to water-color painting, except that greater depth and brilliancy, and consequently less delicacy, are the results in view. It requires much discrimination to give a natural hue to leaves, and, at the same time, to produce such contrasts as will give the proper relief. Portions of each should be much lighter than others; and in the grouping, a mass should be thrown into shadow under the bright leaves—the shadow being composed of dark green mixed with neutral tint.

Much may be learned in the way of color by study and observation; but to get just the right shades of even harmonious colors requires care and skill. Thus simple red may be used with pure green; but scarlet, which is red tinged with yellow, must have a blue green; crimson, which is red tinged with blue, a yellow green. All colors are darker on a light ground and lighter on a dark ground, so that tints should be selected according to the groundwork.

Position, too, must be considered; a piece of embroidery that is intended for a dark corner should have brighter colors and stronger contrasts than one which is to be placed in a full light. On a white ground very delicate tints are most suitable, while the broken grays of crash will harmonize livid colors.

Masses of blue should be avoided, as blue is a cold color; and white requires skilful management, as it should be shaded off delicately by

means of tints that have a large portion of white in their composition. But all flowers of the same kind should not be worked in the same shades of color; three white flowers, for instance, of the same species and in one cluster, requiring eight shades of silk or worsted to embroider them properly, should have these shades differently arranged. For one, a greater portion of the five lightest tints would be used; for the next, the middle shades, perhaps; in the third, the darkest would be most prominent; all this would depend on the position of the flowers and the skill of the embroiderer.

Many different colors in one piece of work spoil the effect, except in particular cases; some one prevailing color should be adopted, and the rest chosen with reference to it. Some of the most beautifully colored work is done in one key of color: one color being taken as the key-note, and those shades only are used that form its component parts, or that have the original color in their composition. On gold-colored satin, for instance, nothing looks so well as a design colored in shades of russet and golden browns, introducing every now and then a lighter or darker shade of the pure ground color.

In taking green for the ground color, if a yellow green, then the highest note should be yellow; and it should be carried down through all the brown, warm, and russet greens, which owe all their warmth to yellow. If the ground is a blue green, colder greens must be used, of a sage rather than a russet tint, while the key-note is struck with a pure blue. Under this restraint, the effect, though subdued, is very agreeable.

If a pure blue is placed near a pure yellow, the effect is glaring; but when the blue is slightly toned with yellow and the yellow with blue, there is quite a different result. A strong blue and a bright red, with a yellow gleam in it, stare each other out of countenance; but a subdued russet-green as a neighbor makes them harmonious.

Purples, and all shades inclining to blue, are difficult to dispose satisfactorily—those with the least blue in them are preferable. Russet is one part blue, one part yellow, and two parts red; olive, one part blue, two parts yellow, and one part red. It is more pleasing than slate, which has two parts blue, one part yellow, and one red.

When the ground is a *red* plum or maroon, pure red pinks, with no shade of blue in them, will be much more harmonious than blue; but if the ground is a *blue* plum, pale blue will be better than pink. The shading of flowers is always in different shades of the same color; and this method applied to embroidery produces the most charming results. A pattern worked on a dark ground in a lighter shade of the same color is always pleasing; and in a small room especially a great variety of colors should be avoided. A crimson room should have chair or table cover, or tidy, in *pale* crimson mingled with a little pink of the same tone.

Thus after a pretty conceit, one room might be called the rose-room, being furnished with the crimson heart of that beautiful flower running through the shades of pink suggestively in the lighter portions, and "broidered over" with roses and buds where ornament is desirable; another might be the sunflower-room, with its warm golden browns and gleams of yellow, and the honest full-moon face of that plebeian blossom astonished at being "done" in silks and crewels, and set up to be looked at; while the morning-glory-room, in grays and blues, should imprison all the sunshine to light up its cold colors, and afford a congenial resting-place for its pictured blossoms.

CHAPTER III.

SILK EMBROIDERY.

This beautiful work has been practised from the earliest times; and the ancient Egyptians particularly excelled in it. Much of this was done on linen—to which we shall refer afterwards. The very sails of their galleys were embroidered; and their "divers colors of needlework on both sides" seems to mean that it was done so that the work was the same on the wrong side as on the right—a method of working that requires an immense amount of skill and patience, and which is now found only among those eminently painstaking races, the Chinese, Japanese, and Hindoos.

Silk embroidery is done on almost any material except cotton and coarse linen; but silk and velvet seem the most suitable fabrics for groundwork. If well done, it is handsome on anything; and as it is an expensive kind of needlework, great care should be taken in doing it. As a general thing it requires framing, and especially when floss-silk is used. Frames are of various kinds; the best for large pieces of work being the standing frame (see Figure 14), which has adjustable screws, and can be lowered or heightened at pleasure.

The hand or lap frame (Figure 15) is more convenient in embroidering smaller articles.

In putting work into the frame, a strip of strong tape or linen should be stitched along the woof ends of the material—which must then be firmly sewed with strong double thread to the webbing on the frame. It should be made as tight and firm as possible; the strain being increased gradually and cautiously until the tension appears to be sufficient. The woof ends should be braced to the side pieces with fine twine. A packing-needle threaded with twine must be drawn through the upper right-hand corner of the tape or linen, and the end securely tied. The twine must be sewn over the lath till the lower corner is reached, knotted securely, and cut off; the other side must then be done in the same manner.

When the material is larger than the frame, it may be sewed on to the bars and rolled round one of them, with tissue paper and wadding between to prevent the stuff from creasing; and when the part in the frame is finished, it is rolled round the opposite bar, and so on, until the whole is completed. The centre ring, marked 1, is a hand frame used for small pieces of embroidery.

In working with a frame it is desirable to use both hands—one to put the needle through from the outside, and the other to bring it up again from beneath. This will be slow work at first; but practice and patience will enable one to do it quite dextrously, and the great convenience of working in this way will fully repay the trouble of learning it. Two thimbles will be necessary, one for each hand.

THE STITCH FOR SILK EMBROIDERY

is the same as for crewel-work, except that it is shorter. Other stitches are often introduced, which will be noticed in their place; but the proper stitch for shaded embroidery, the most attractive of this fascinating work, is to draw the needle upward from the right and finish by putting it down to the left. The right hand should always be above the frame, and the left beneath—making the stitches as long as the work will admit of their being, as the brilliancy of the silk is destroyed by crowded and short stitches.

Silk embroidery is both dainty and effective; and as the materials are

expensive, great care should be used in doing the work, that it may not only give satisfaction at first, but prove sufficiently durable to repay the outlay

FIG. 14.

of time and money. It is best to avoid touching the silk by drawing it through the fingers while working.

Anything like a regular embroidery stitch is to be avoided, except in those portions of the work where it is necessary; as the most charming effects are usually produced where there seems to have been the greatest indifference to mechanical regularity.

When the work has been properly arranged in the frame, the first step in artistic embroidery is to observe the position of the flowers and leaves—taking it for granted that the outlines have been properly traced—and if the model is of natural blossoms, so much the better. It is particularly advisable, before beginning the embroidery, to study the lights and shades, the edges and rounder parts, both of the leaves and petals of flowers, as they embrace more surface, naturally receive the light first, and are worked with the palest tints.

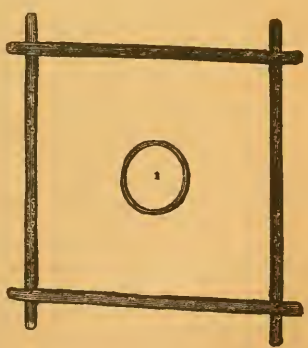


FIG. 15.

In a group of flowers (see Figure 16) it is recommended to begin with the smaller parts, such as the stems, buds, and leaves; and great care should

be taken to have every portion clearly outlined—although a visible outline should be avoided in filled-in work. Again, the careful blending of shades mentioned in crewel-work must be enforced—the stitches being so nicely placed to produce the right effect, that their beginning and ending are quite lost.

GROUP OF FLOWERS FOR SILK EMBROIDERY.

The stems of slender flowers should always be done in stalk-stitch, as they can be made more neatly and with less trouble than in satin-stitch.

FIG. 16.

The centres are worked in French knot stitch. This is a pretty pattern for a variety of small articles: glove-box, letter-box, pincushion, case, etc. Or it may be enlarged for a footstool, sofa-cushion, or chair-seat.

In working leaves, one half should be done first; and great care taken to follow the direction of the fibres. Figure 17 shows the direction the lines would take if we were shading the leaf in drawing. In working a pansy the stitches should take the direction of the lines in Figure 18; and not *cross* the petals, as in Figure 19. Figure 20 shows the proper filling up of a thick stalk.

For narrow leaves, where one stitch will reach from the middle to the edge, it is best to pass the thread from the edge underneath to the middle—

as this makes each stitch begin in the middle, and the under side is nearly the same as the upper. A broad leaf or petal requires more than one stitch between the middle and the edge; and for these, the needle may be brought up again wherever the next stitch seems to be wanted. But two together should not begin nor end on the same line—except on the outside edge to preserve the outline, or in showing the middle rib.

FIG. 17.

Unless the embroidery is very large and bold, the line formed by the meeting of the stitches down the middle of a leaf, as in Figure 21, will sufficiently mark the mid-rib. If in the real leaf it is very deep and plainly defined, a very narrow space between the two lines, tapering till the threads meet again near the point, will generally be sufficient. See Figure 22. Lateral veins need not usually be indicated at all; but if they are very marked, and of a different color from the leaf itself, they may be laid on by a cord or a piece of thick silk twist—fastening it down with small stitches in silk of the same color. This must only be done in large and rather coarse work.

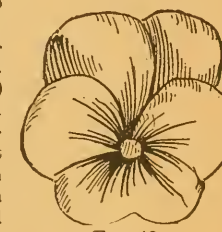


FIG. 18.

Another important point is the distinct bringing out of the different characters of the stalks. The three examples given (Figures 23, 24 and 25) will show how the different joinings vary, and that care must be taken to make these distinctions, as well as to finish them off properly. It has been well said that the difference between mechanical and artistic embroidery consists in showing judgment and finish in all these small matters.

Other stitches used in silk embroidery, besides the one known distinctively as embroidery-stitch, are satin-stitch, French-knot-stitch, stalk-stitch, point-russe, herring-bone or feather-stitch, ladder-stitch, chain-stitch, etc.

Satin-stitch is used a great deal in white embroidery, and many persons are familiar with it who have never attempted to work colors. It is also called

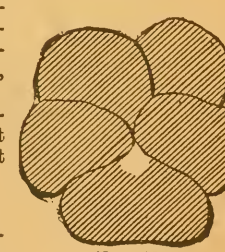


FIG. 19.

FRENCH, OR FLAT EMBROIDERY.

The stitches lie smoothly in a diagonal direction close to each other—little or no attention to light or shade being necessary. It may be done very effectually in one color, and is then often enriched by gold or silver cord around the edges.

It looks best worked with Mitorse silk—which is also the most durable, as it does not fray in the wear nor so quickly lose its glossy appearance as when done with floss or Dacca silk. This work is suitable for articles of furniture and dress, as well as for small ornamental work. Figure 26 is a good illustration of flat embroidery in a pretty border pattern, which may be edged with gold thread or with silk of another color.

BORDER IN FLAT EMBROIDERY.—THE FRENCH KNOT.

This is very useful for the centres of such flowers as the daisy and sunflower, and for filling up leaves in a showy manner. It is made by bringing the thread through to the front of the work, and holding it in the left hand, four or five inches from the work — the needle being in the right hand; the thread is twisted two or three times around the needle as close to the work as possible; then the point is turned down into the material nearly, but not exactly, where the thread came up; the needle is pulled through to the other side, and the thread drawn carefully till the knot is firm. The thread must be drawn round the needle close up to the work before the needle is pulled quite through, lest the knot should hang loose and spoil the effect.

Fig. 20.

Fig. 21.

Fig. 22.

STALK-STITCH.

It is very easily and quickly done. In veining leaves and working small stems, it is more manageable than any other stitch; and it is formed by making a straight stitch rather more than a sixteenth of an inch in length—then for the next stitch, putting the needle about half-way back into the first

Fig. 23.

Fig. 24.

Fig. 25.

one and working it the same length. This is so quickly done, that there is danger of doing it carelessly; but if properly worked, it resembles a finely-twisted cord, and gives a very neat finish to the embroidery.

POINT-RUSSE.

This is a stitch frequently mentioned in new embroidery; but the *modus operandi* does not seem to be so well known as that of many others. Pos-

sibly because of its very simplicity—for Point Russe is merely a succession of back-stitches neatly and regularly done. It is used for many small articles; and is a useful adjunct in more artistic work.

The illustration in Figure 27 shows the effect, and the uses to which it can be put. Every line of the design must be carefully followed in working it; and very pretty borderings and ornamental figures in long stitches are often made with it. Medallions are very pretty in Point-Russe; and we give one in Figure 28 that is worked entirely in this stitch, and made very effective in scarlet and gold. This is intended for a purse, and is worked on light brown leather or kid.

Figure 30 is also very pretty, and may be worked in one or more colors.

Figure 31 is a border pattern that is very effective. The diamonds are outlined in black and white, and the leaflets within are of green silk. The stars are outlined in black and blue, the crossings are red, and the dots yellow. The figure between the stars is black and yellow.

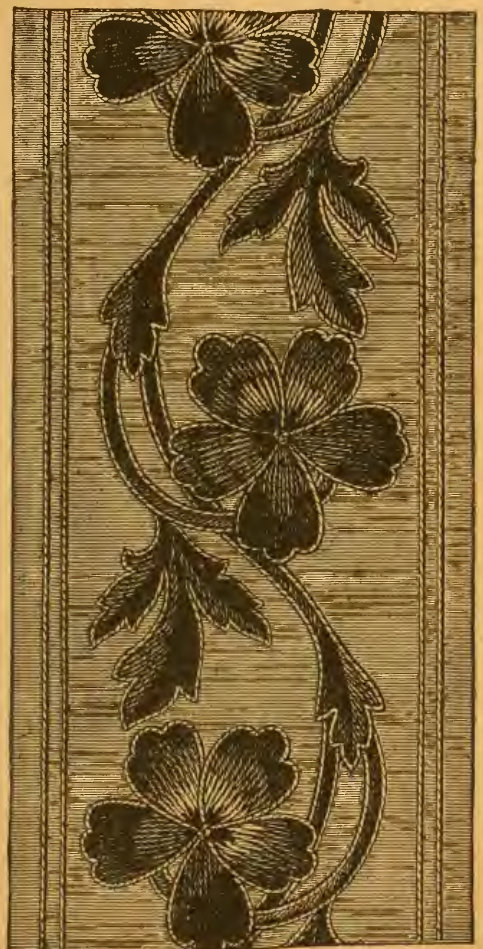


FIG. 26.

HERRING-BONE, OR FEATHER STITCH.

This is an old-fashioned embroidery stitch revived, which is always effective.

In ancient times, fine pieces of linen were embroidered all over with

flower designs in outline, with here and there a portion filled in, and the stems worked in a close herring-bone stitch to give them strength and substance. Sometimes the whole design would be worked in this stitch, done so closely as to have the appearance of braid.

Some of this filled-in work was done in a peculiar manner from side to side. An oval leaf to be filled would be begun at the base with a few satin stitches, then when a point was reached where it was wide enough, instead of passing the thread all the way underneath to the opposite side, about

FIG. 27.

one-third of the width of the leaf is taken up in the needle, and the next stitch is done in the same way on the opposite side of the leaf—working from side to side until the leaf becomes too narrow again, when it is finished with a few satin stitches.

This stitch throws all the silk to the top; and the crossing of the threads in the middle of the leaf has a very rich and soft effect—giving also the appearance of a vein.

Feather-stitch seems too well known to need description; and there is a great variety of it, from the simplest "herring-bone," to the prettiest feather-like vine; and it has the advantage of being very easily and quickly done.

It is merely button-hole stitch, in alternate loops and long stitches, sewed backward. A design may be drawn first, if needed, to make the work regular; but with one straight pencil line as a guide, if the eye is not very correct, almost any one who can use a needle will be able to do feather-stitch.

This stitch is very much used in applique work; and it makes pretty dividing lines in ornamenting large articles.

We lately saw a table-cover worked entirely in feather-stitch, that had quite an Oriental appearance. The ground was black cloth; and all colors of worsted braid, of different widths, were sewed on with this stitch — being placed around an oblong piece in the centre, and in strips across to the edge for the border.

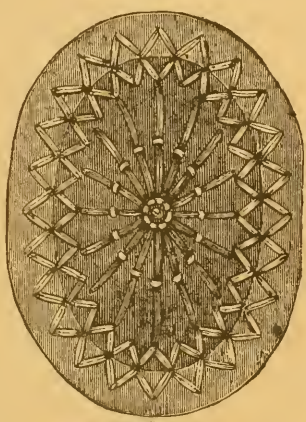


FIG. 29.—MEDALLION IN POINT RUSSE.

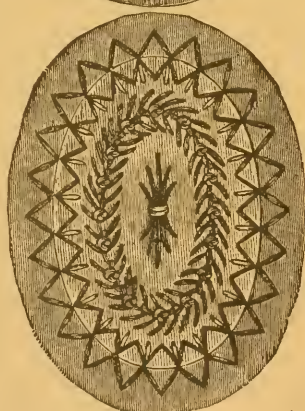


FIG. 28.—MEDALLION IN POINT RUSSE.

CHAIN-STITCH.

Another well-known and simple embroidery-stitch; and more beautiful effects may be produced with it than are known to the philosophy of the ordinary worker.

Chain-stitch is sometimes used for filled-in embroidery; the lines of the chain being laid very close together, and following the form of the leaf or flower until the space is filled. It should always be commenced on the outside, and worked to the centre.

Some very rich kinds of Algerian and Eastern work, often embroidered entirely with gold thread, and generally with a mixture of this with silk, are done altogether in chain-stitch. It is often found, too, in ancient crewel-work; and is made by holding the thread firmly over the point of the needle, while it is drawn out, so as to form a loop. The needle is put back again into the centre of this loop, and the thread again passed over the point to form a second one—and so on, the succession of loops forming the chain.

The objection to this stitch is that it has a mechanical effect, and can be exactly imitated with the sewing-machine. The long embroidery-stitch is much more elastic and natural-looking, and able to accommodate itself better to varying forms. Chain-stitch is useful, however, for outline-work, and wherever a stronger line is required than that made by the long stitch.

Curtains, table-covers, portieres, etc., are handsomely embroidered in

chain-stitch; and Figure 31 gives a very rich bordering pattern for this purpose. Turkish embroidery is nearly always done in chain-stitch; and covers for small tables, with a light blue or scarlet ground, worked all over in chain-stitch arabesques with bright silks, make a pretty "bit of color" for a shaded corner.

Another effective way of working a table-cover in chain-stitch is to get black, red, and white cloth or flannel; the black for the centre, the red next to the black, and the white for the border—and joining them by lapping the edge of one a very little way over the other, proceed to chain-stitch the whole with various colored silks.

The effect is very handsome; and the bordering may differ from the other part by being done in loose overcast stitch over straight pieces of zephyr, and finished with little tassels of the bright silks.

Figure 32 is a very pretty Oriental-looking pattern suitable for a bordering, or it can be used in other ways. The figures placed together are worked in chain-stitch with silk of two contrasting colors—two shades being used in each figure. The outer row of the first is dark-red, and the inner

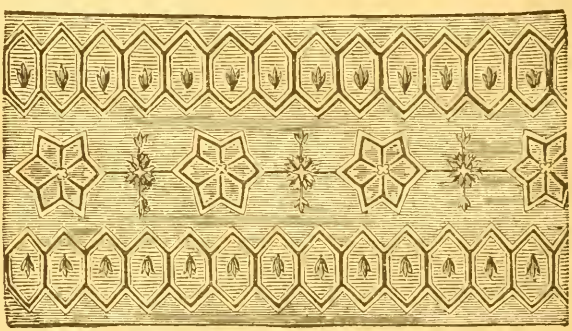


Fig. 30.—Border in Point Russe.

one bright-red. The second figure is of two shades of green; the third of two shades of blue; and the fourth of two shades of yellow. The knotted stitch in the centre of the oval is violet. The dots outside the ovals are worked in satin-stitch, and are alternately red, yellow, violet, and blue. The stems are of black silk in point-russe stitches. The four ovals are worked in chain-stitch with silk of two shades of brown.

LADDER-STITCH.

This is sometimes quite effective in ornamental embroidery. Figures 33 and 34 give two different patterns. The material is partly cut away in these illustrations, and in some kinds of work this is a great improvement. Ladder-stitch makes very pretty border lines—the outer edges being done in overcast, and the cross-stitches in point-russe.

Exquisite pieces of work have been wrought in silk embroidery from time immemorial; and there is scarcely a material to which it may not be applied. A fragment of old embroidery, worked more than a century ago, is represented as a good subject for study in the way of coloring.

FIG. 31.—BORDER FOR FURNITURE COVERS, PORTIERES, ETC.—CHAIN STITCH EMBROIDERY.

This fragment is about eight inches deep, intended for bordering, and is worked on white satin. The material is ravelled out in a fringe at the bottom; then comes a line about an eighth of an inch wide in dark red floss—then a row of disks shaded in a dark and a light green; above these and touching one another are two broader lines of red, one the same color as the first, the other paler; then there is a representation of moss worked in chenille of three shades of green—and from this mossy ground spring roses, carnations, forget-me-nots, and leafy sprays. This part is treated

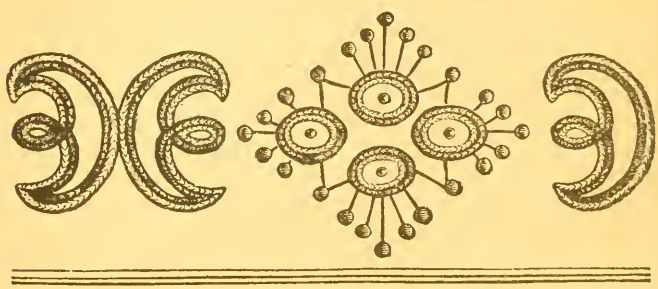


Fig. 32.

quite decoratively; and no attempt is made to preserve the natural proportions of the flowers in relation to each other, or to their stems and leaves.

In the sprays, one or two leaves are of peach-blossom color. Above this row of flowers are branches in festoons; of which the stems are olive-brown, the leaves shaded, or rather parti-colored, with peach-blossom in-

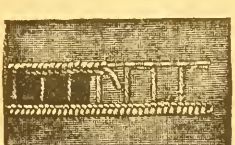


Fig. 33.

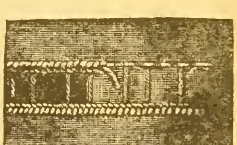


Fig. 34.

clining to pink, olive-brown, and two or three shades of green. It will be seen that nature is no more strictly adhered to in color than in form.

Over these branches is a pattern in two shades of peach-blossom, mingled with a very little blue. Except the moss, the embroidery is all done in floss silk split very fine. Seen by artificial light, this beautiful piece of work has the brilliancy of cut and polished gems; while the general effect of color is extremely rich and sweet, and would harmonize with almost any surroundings.

A beautiful way of treating the ground color, particularly if it be one that seems to attract too much attention to itself, is by working a small diaper pattern all over it in a darker shade of the same color—this gives

depth and richness to the whole. A network of dead gold may be imitated in silk of the right shade.

Dark, brownish greens, deep dull blues, and rich maroons, make good grounds; but black is best for a brilliant effect. The ground must be decidedly dark or decidedly light—no half-way shades being allowable, as it is far more important for the colors of the work to contrast strongly with the ground than with each other.

CHINESE EMBROIDERY.

The French and Chinese excel in silk embroidery; and the painstaking double work done in China is well known. The great care with which the Chinese embroider preserves their materials bright and shining. These materials are floss and twisted silks—also the bark of a tree spun into a fine thread. Flat lines of gold also glitter among the silks, and are used as stems and connecting links.

The drawing of these embroideries is sometimes as uncouth as that of their paintings; but in some of their flowers (probably copied from nature) they are often even botanically correct. The iris, for instance, which frequently appears in their designs, is very true to nature; and so is the time-honored stork. The iris, Figure 35, is a good flower for embroidery, and may be made as effective in borders as the sunflower.

The modern art of embroidery in China is thus graphically described by a traveler:

"For 22 cash, or *tseen*, I purchased an elegant book filled with choice subjects of the graphic art as patterns for the use of the young needle-woman. She is assumed to be poor, and hence the little manual is printed at about one penny of our money. It has a cover of a fair yellow, studded with spangles of gold, and contains between two and three hundred figures culled from the various stores of nature and art.

"In fact these objects are so well selected and so numerous, that they might serve as illustrations to a small encyclopædia. One acquainted with Chinese literature and natural history might deliver several lectures with this book before him. The meadow, the grove, the brook, the antiquary's museum, and the pages of mythology, with the adornments of the house and garden, are all laid under contribution.

"The book is said to be for the use of the person who belongs to the *green window*—which is an epithet for the dwelling of a poor woman; while the *red gallery* denotes the residence of a rich female. The industrious poor plies her task near the green lattice, which is made of earthenware and lets in both the light and the breath of heaven; while the rich dame leans upon the vermeil-tinted balusters of the gaudy veranda, and gazes carelessly at the sunbeams as they sparkle among the flowers, or waves the soft breeze which agitates the green roof of the Indian fig-tree.

"The title-page presents us with a venerable man in the weeds of office, holding in his hand a scroll with this motto: 'Heaven's Magistrate confers wealth.' Over his head are bats disporting among the clouds, the emblems, I suppose, of wakefulness—for these animals are on the alert while men sleep.

"I once saw two girls at this work in the village of Mongha. They were seated upon a low stool, and extended their legs across another of twice the height of their seat. In this way a support was provided for the frame on which the piece to be embroidered was spread forth. Their faces wore

a sickly hue, which was owing, perhaps, to close confinement and the unnatural position in which they were obliged to sit.

"The finest specimens of embroidery are, so far as my observation

Fig. 35.

goes, done by men, who stand while at work—a practice which these damsels could not imitate, as their feet were small. They were poor, but too genteel, in their parents' idea, to do the drudgery of the humble housewife; and so their feet were bandaged and kept from growing beyond the limits of gentility. Their looks were not likely soon to attract a lover, and hence they were compelled to tease the sampler from the glistening dawn till dewy eve."

Chinese embroidery is particularly rich and effective for screens, with its clear outlines, its gorgeous flowers, and showy birds and butterflies. It bears the closest scrutiny—each stitch, even the hair lines, seems to be placed just in the right spot; and applique is often brought in so successfully that it looks as if woven in the material. The vivid clusters of crepe flowers are beautiful; and the judicious introduction of gold thread here and there gives a marvelous richness to the whole work.

Very fine floss silk is the most common material used, and the embroidery is done in long, irregular stitches. Silk and satin are generally used for the foundation; but whether the color is vivid blue, bright scarlet, or pale gold, the effect seems to be equally good.

FIG. 36.

The apparent carelessness of this work is one of its great attractions;

the bold, free outlines seem easy of imitation; and a study of the cheap Chinese and Japanese fans will be found very suggestive in the way of design and coloring. A sample design on one of these fans has an intensely blue sky at the upper edge—a white moon in its first quarter at the upper right-hand corner—while at the left-hand lower one a small bunch of intensely pink flowers send a warm glow over the whole. The effect is extremely pretty.

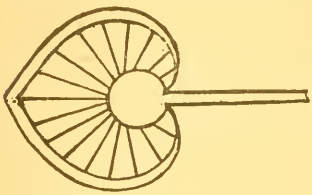


FIG. 39.

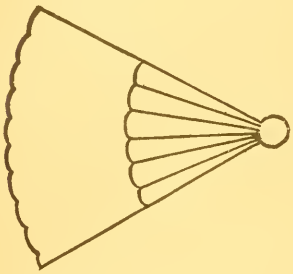


FIG. 38.

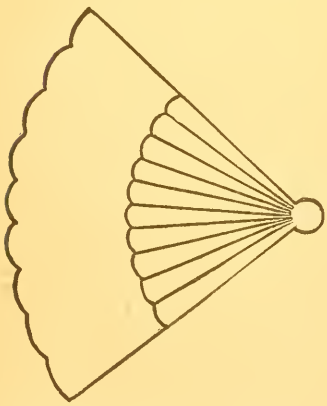


FIG. 37.

Japanese embroidery, although similar in style and design, seems finer and more dainty than the Chinese; and yet it is said that their best specimens of work are kept for home decoration. The finest of these are the cloths used as covers for the presents given by persons paying visits of ceremony; these cloths are not given with the presents they cover, but are family heirlooms. Really good Japanese work is said to be rarely seen elsewhere.

The pieces of embroidery which are done purposely for a foreign market are often very handsome, but they do not compare with those which are executed for their own critical eyes. White birds, usually storks, on a black satin ground, from which they stand out so clearly that they seem in the very act of flying, are the most common subject. Some rare pieces are occasionally seen in which the work is exquisite; in one, the ground will be a deep, soft blue satin, like the sky of a summer night, while the leading colors of the embroidery are gold, pale blue and white.

In another piece, the ground is of scarlet moreen, of a sufficiently bright yellow scarlet to harmonize with the gold that forms the principal color in the embroidery. The subject is a long flight of storks; not less than eighty of them are flying in a zigzag line, the angles of which are carefully studied from the bottom to the top of the picture.

Most of these storks are embroidered in white silk, the direction of the stitches giving much of their form; they are pricked out with black, and there is a little pale pink or yellow-green in their beaks and legs. About a

quarter of them are worked all in gold—representing the birds in shadow, or seen against the light; and these have little or no detail. Each bird is distinct, separately drawn, and having its own expression, mode of flight, and position in the line.

The rest of the space is filled by horizontal bars of gold of varying widths, and groups of fan-stitches also in gold; these seem to indicate the flat sunset clouds and the tops of the distant trees passed over by the storks in their flight.

Both in Japanese and Chinese work the subjects are sometimes partly painted and partly embroidered; and the two are so happily blended that it is difficult, at a little distance, to see where one kind of the work stops and the other begins.

In imitating this kind of embroidery for small articles, unmeaning kinds of lines in the way of reeds and grasses, as in Figure 36, have a particularly characteristic look. Small fans may also be introduced to advantage; and Figure 37 would admit of a small bird and bough at the top on a gold-colored ground, with brown lines for sticks; while Figure 38 might have a top of pink floss or embroidery silk with black lines at the bottom. These fans may be very much varied, and can be made extremely ornamental. Figure 39 is a still different shape.

A full-sized fan with small ones embroidered over it would be a pretty conceit, or to introduce them in connection with flowers, butterflies, and other emblems of summer.

It must be borne in mind that this kind of work is never overloaded—a few grasses, a butterfly and a flower often sufficing for a good-sized object.

CHAPTER IV.

DESIGNING AND TRANSFERRING DESIGNS.

This is a most important part of the work, and one that is done in various ways. Patterns can always be stamped at the various fancy-work stores, or bought all ready for working; but the embroiderer, with original ideas and some taste for drawing, prefers to do this herself.

Worsted patterns may often be used for outlines, as they are generally correct in this respect, and the leaves particularly are well drawn. But those who are able to take their models from nature will have less stiffness in their work; and a little practice in this way will sometimes develop powers hitherto undreamed of. Large single flowers of all kinds are easiest to begin with; and a lily, or a wild rose, for instance, will be found quite easy to manage.

A pencil-drawing or a water-color painting can often be accommodated to embroidery; and a too spreading branch or cluster may be made more compact by a little management. A spray of apple-blossoms, which is a particularly desirable model, will frequently overstep the bounds assigned to it in one way, and not sufficiently fill them up in another. The best way to manage is to take a piece of paper the size of the article to be embroidered, and divide it by lines into four equal parts. The outline of the branch can then be sketched on it; and the result will probably be that two of the squares are filled, one barely touched with a leaf, and the other quite empty. More blossoms, leaves, or twigs can be added on one side and taken away on the other; if the whole ground is not sufficiently covered, a butterfly or a bird may be introduced to furnish a bare corner.

The suitableness of any design for the purpose to which it is to be

applied depends upon whether its position is to be a horizontal or an upright one.

Borders of upright sprigs, intended for a horizontal position, single or grouped, require a line or two below, which serves to keep them together; without this support they look disjointed, and each sprig is too independent of the others. They need not touch the line—but one near at hand seems to keep them from falling into space. When the sprigs are large, a series of lines should be used; and for this purpose very pretty designs are often found in Oriental china.

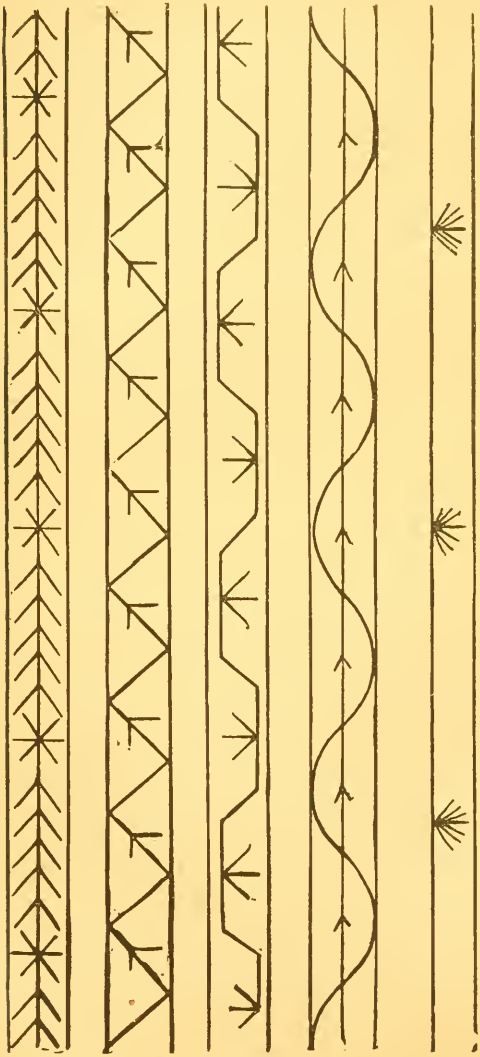


Fig. 40.

The combination in Figure 40 is simple enough in detail, but very effective to edge a bordering. It is done in chain-stitch, ladder-stitch, and point russe.

Small borders are often improved by a mere line on each side; and the same effect is produced by sewing the bordering on material of a different shade.

Birds and butterflies are naturally associated with flowers; they give an air of life, and often serve to balance the inequalities of a design. Butterflies are particularly appropriate from their great variety both of size and coloring, and being worked

like other artistic embroidery, without any elaboration of detail, they are very easily done.

Vases, which frequently occur in the fashionable designs, should either be represented by some material laid on, or worked in lines only—the outline with the pattern on it, as it would appear in a pencil drawing without shading.

A beautiful piece of silk embroidery was worked on a ground of bronze-green satin. There were sprays of convolvulus springing from a vase of gray satin; the flowers were white, edged with pure blue—not the purplish blue of the natural flower, for that would not have harmonized so well—and yet there was nothing unnatural in the effect of the color. The leaves were of yellow and gray greens, and the stalks a brownish green.

Then, to give warmth and life, some sulphur butterflies hovered over the garlands. Thus, though in the coloring of the design the component parts only of the bronze-green ground were used, the effect was perfect.

TRANSFERRING DESIGNS.

Designs are traced in various ways, according to the nature and color of the material to be embroidered.

For a light-colored ground, the best method is to trace the pattern on tissue or other thin paper, lay the material flat upon a table, and fix the place of the pattern upon it very exactly. Then put a piece of carbonized blue or black paper, face downward, on the material, between it and the paper pattern; and with a stiletto, or other hard-pointed but not too sharp instrument (a metallic pencil or knitting needle will often answer the purpose), trace all the lines of the design, taking care to keep the pattern from slipping, and that the fingers do not press too heavily on the transferring paper, or more color will come off than is desirable.

An *old* sheet of paper is more satisfactory than a new one; and it is advisable to rub the latter gently with a cloth before using it, to remove any unfixed coloring.

Pouncing is a more complicated process than tracing; but for dark-colored materials it is safer.

The design must be first drawn on thick paper, and then pricked along the lines with a pin. The paper should then be held up to the light to see that the holes are clear, and close enough together to make the pattern plain.

When the pattern is fixed, face upward, on the material, dust it over with starch tied up in thin muslin, so that the fine powder goes through the holes. Flour will answer the purpose, and may be best applied about the pattern with a soft brush.

The paper must then be taken up very carefully, lifting it straight upward off the material, so that it does not blur the little dots of white, which ought to be in regular order underneath—marking out the design. The lines of the pattern should be traced at once, as indicated by the dots, with the original design before the eye, with white tracing paint.

There is also a *blue* powder for delicate light materials, that might be injured by the carbonized paper.

Another method, when the nature of the design will permit it, is to cut out the pattern in paper, place it on the material, and trace round the edges with chalk. Then remove the paper, and go over the chalk outline with Chinese white, renewing it where it is defective.

The richer the fabric the more care, of course, is needed in transferring

the design; and transparent materials should have the pattern basted underneath. Embroidery in floss is done on black net—for which the design should be managed in this way.

CHAPTER V.

ARTICLES IN SILK EMBROIDERY.

THERE is scarcely an article for which ornament of this kind is used that may not be decorated with silk embroidery, and it is suitable for all materials. Curtains, portieres and table-covers are done in outline with silk of the same color, but a lighter shade than the ground; and whole sets of furniture have been undertaken by ambitious workers.

A SCREEN OF PEACOCK FEATHERS.

This was embroidered on a foundation of pale peach-blossom silk with split floss, and made up with a plain ebony frame, ornamented here and there with a little dead gold.

It was an exquisite piece of work, both in design and execution, and so wonderfully did the brilliant silks reflect the changeful hues of the bronze-greens and browns, that it was difficult to convince visitors that real feathers were not fastened on. The only pattern used by the embroiderer was one tail-feather dropped by a majestic fowl almost at her feet; and while walking with the trophy in her hand, the design of the screen came to her and was forthwith executed.

It was a good-sized fireplace screen, and as the room was furnished in dark blue, it showed to great advantage.

A PRETTY BANNER-SCREEN.

This was fastened to the end of the mantel; and the crimson satin foundation was covered with a small diaper pattern in maroon silk. Thick clusters of small daisies without leaves were worked as a bordering in embroidery-stitch, the centres in knot-stitch. In the middle of the screen was a beautifully-executed monogram in gold-colored silk.

ANOTHER BANNER-SCREEN

was attached to a gilt stand. This stood on a table and was intended to shade the eyes from a lamp or candle. The ground was of pale green silk, and it was beautifully embroidered with ivy-leaves of darker shades. In the centre there was an antique lamp done in gold thread, and the banner was finished with a chenille fringe of green and white. It was lined with white silk.

EMBROIDERED TABLE-TOP.

Figure 41 may be used for a variety of purposes. It makes a very pretty top for a small table, and is worked in stalk-stitch, chain-stitch, point russe, and knotted stitch, with the flowers in pink, claret-color, and yellow, on a pale blue ground. The sprays and leaves are in shades of olive-green.

The table, which looks best with a pedestal of ebony or ebonized wood, has a border fringe of Macrame lace.

WINDOW-CURTAIN BORDER.

A very handsome bordering for window-curtains was lately worked by an artistic needlewoman—figures of dragons in gold-colored embroidery silk on a ground of maroon rep. The bordering was intended for a soft

gray material, and the straight cornice band was embroidered in the same device.

EMBROIDERED DRESSES.

Silk embroidery is very ornamental for dresses, although for this purpose usually done only in one color. Ordinarily, it would be a formidable piece of work to do it in the style of smaller articles; but ingenuity and rapid execution sometimes go hand in hand. The heroine of a story is represented as threading her needle with one length of crimson silk, and with this scanty material bringing out a crimson rose on a silk handkerchief almost as quickly as a magician could do it. A few deft stitches—and there it was. It was taken to pieces quite as easily, and no trace of it remained.

FIG. 41.

But embroidery does not usually go on in this fashion; it is careful work, and she who takes the greatest pains as a general thing meets with the best success.

Embroidered robes for full dress are decidedly the fashion now, and one of black silk or lace, embroidered with carnations, is beautiful for a brunette—while the delicate blonde may wreathe herself with blue convolvulus, or deeply-pink wild roses, on a white or cream-colored ground. Every one has her favorite flower, and to wear it embroidered on an evening dress is a graceful way of proclaiming it.

PANELS.

Painted panels and tiles have become almost a mania; but the needle of the embroideress can produce quite as charming results. Painting is more quickly done; but every one cannot paint, while many who cannot do this can embroider exquisitely.

To keep the embroidered panel or tile fresh and bright, it should be protected by glass, and, properly treated, it will be quite as satisfactory as painting.

The two panels for the doors of a small hanging cabinet are very pretty with a ground of cloth of gold, gold-colored satin, or silk—a spray of wistaria worked on one, wild roses on the other. Violets and anemones are pretty together; and on anything with four panels may be represented the flowers or birds of the four seasons.

Silhouettes in black silk may be worked on all colored grounds for tiles, and ingenuity can accomplish wonders in this way. The whole procession of flowers, from the first snowdrop, or hepatica, of early spring, to the holly and berries of Christmas, may be followed up on tiles; the fans and umbrellas of all nations; and various other suggestions, both practical and amusing.

SMALL CURTAINS OR HANGINGS

For cabinets and book-shelves may be made of various materials, and ornamented with silk embroidery. The patterns should be more delicate and finished, and the materials of finer quality than for large hangings. Arabesques of chain-stitch in gold-colored silk on a dark-blue ground of velveteen, with a pretty border pattern at top and bottom; or a bright-colored bird on a branch, with a butterfly in one corner, for a background; buttercups and daisies on a ground of golden brown, would all be effective.

A WREATHED PICTURE.

Something new in the way of embroidery is to border a picture in this manner. The frames with painted corners may be imitated with the needle, and the daisies, violets, and other flowers will be found quite as ornamental in embroidery.

But the wreathed picture was a fine engraving of the Mater Dolorosa, small enough to make the process practicable. It was unmounted, and the back carefully pasted on the foundation of light-blue satin. Not a wrinkle was visible after it was thoroughly smoothed with a soft piece of old cambric; and after sewing a piece of narrow, gold-colored silk braid around the edge, a wreath of Annunciation lilies was traced and embroidered on the satin. It was so beautifully done as to look like painting, and with a glass over the whole the illusion was complete. It was put in a gilded Florentine frame.

AN EMBROIDERED ROOM.

It was very pretty to read about in a story, and not impossible to carry out practically. The prevailing colors of the room were pale-blue and carnation; and the curtain-lambrequins of pale-blue were embroidered with sprays of woodbine in its autumn dress of vivid scarlet and crimson. The mantel-hanging was in blocks like tiles, done in the same colors; and the panels of a home-made cabinet were likewise embroidered.

These things, with other accessions, made it a charming room; and if one could walk bodily into just such an apartment, the effect would doubtless be all that it was represented.

A FAN TABLE-COVER.

Outlined palm leaves are very pretty, and fans are no less so. The groundwork of cloth, flannel, or satin (if a small table), has three or five parallel strips of velvet ribbon sewn down on each side with point russe stitches of gold-colored silk, and put far enough apart for fans of all colors to be embroidered between them.

These are worked in long embroidery-stitch; and although less work if merely outlined, they are so very much richer and brighter looking when filled in as to be quite worth the trouble. The ground may be of any color that harmonizes with the rest of the room.

A CHAIR-COVER.

Long embroidered strips that will cover both back and seat of the kind of lounging-chair now so much in use are very pretty worked like the table-cover—the groundwork of the middle strip being of gray satin or velveteen, and the rows of fans separated by garnet-colored velvet ribbon, and a strip of the same colored velveteen on either side of the gray. A fringe where the covering ends at top and bottom gives it the look of being carelessly thrown there.

FIRE-SCREENS.

We have just been shown two exquisite pieces of embroidery intended for fire-screens. One represented flame-colored gladioli on a black satin ground, and was rich beyond expression; the other was worked with cat-tails, reeds, and some unpretending little yellow flowers on a blue ground. The material looked like a Chinese groundwork.

The coloring of both these needle-paintings was perfect; and as to the stitches, it was difficult to believe that there were any—the shades were blended as if with a brush.

A CHILD'S AFGHAN.

It was made of strips of pink and white cashmere; the pink ones embroidered with daisies, the white ones with pansies, in embroidery-silk—and it was one of the prettiest things of the kind ever seen. It was lined with thin pink silk slightly wadded and quilted, and bordered with a ruching of pink ribbon. The seams were concealed by lines of feather-stitch in garnet-colored silk.

The resources of silk embroidery are inexhaustible; and all sorts of small articles, pin-cushions, brackets, watch-stands, glove-boxes, sachets, etc., will suggest themselves. Fans, too, are beautifully embroidered, and divide admiration with fine painting. Ornamental velvets for neck, wrists, and belt, are a fashionable device—and these are embroidered with single flowers, daisies, violets, etc.

CHAPTER VI.

PRINT-WORK.

This is a very fine kind of embroidery, and specimens of it are quite rare. As the name implies, it is intended to imitate a picture, and is generally used only for small subjects—the stitches being almost too minute to be distinguished at all.

It is done on white silk or satin, which is carefully stretched in a frame, and the design is then drawn on it. This is sketched with a pencil, and usually worked in black silk; the various shades between black and white may be used, but not colors—as the object is to represent an engraving. Lead color, or pale slate, will be as suitable as black.

A very fine needle must be used, and fine silk to correspond; and a dotted engraving can be so well imitated in this kind of work that it is almost impossible to tell the difference. This stitch used is known as masking-stitch; and it is set as closely as possible without lapping one over another.

In working a copy of an engraving, the embroiderer begins with the darkest shades, which are done with black silk; gradually proceeding to the lightest tints, with silks of the intermediate shades—blending them into each other with the nicest care. To accomplish this, where it is necessary to introduce the lighter portions, the stitches are set wide apart and the intervals filled up by putting in the lightest tint used.

The worker must always have the engraving before her to study the lights and shades. Fine engravings can be copied in the same way—but the stitches should be longer and wider apart.

This kind of needlework requires great patience and is a heavy strain upon the eyesight; and considering the beautiful effects produced by other methods with less delay, it is not likely to become very popular.

CHAPTER VII.

SILK EMBROIDERY WITH GOLD.

Much of the ancient work used for hangings was magnificently wrought with a mixture of gold embroidery—as much of the Indian needlework is now done, especially in Japan and China. The royal palace of Jeddo has a profusion of the finest tapestry, wrought by the most curious hands, and adorned with pearls, gold, and silver, and other costly embellishments.

The Moors of Spain have been especially celebrated for their rich and beautiful decorative work; and with them originated the custom of using tapestry for curtains. Mohammed forbade his followers to imitate animals, or insects, in their ornamental work; and from this circumstance, the term Arabesque, which represents their style of decoration, was used to express all odd combinations of patterns from which human and animal forms were excluded.

Gold was introduced into these arabesques with the richest possible effect; and this style of design has never lost its popularity. It is often mixed with other patterns in colors; but the simple richness of an arabesque in black and gold cannot be excelled.

In the Middle Ages the most beautiful gold embroidery was called *opus Anglicanum*; and this name clung to it whether it was done in England or not. Much of this work was done in the convents, or "shee-schools," as quaint old Fuller calls them; and besides church vestments, which will be mentioned elsewhere, very beautiful secular robes and pieces of tapestry were wrought in silk and gold.

The richest tapestry was in pieces like large flags and banners; and was a prominent decoration on all occasions of festivity or rejoicing. Ornamental needlework of all kinds was hung from the windows, or balconies, in those streets through which a pageant, or festal procession was to pass—just as flags are suspended now; and as the houses were then built with the upper stories far overhanging the lower ones, these draperies frequently hung in rich folds to the ground. When a street was thus adorned through its whole length, and partly roofed by the floating streamers and banners above, it must have had somewhat the appearance of a suite of magnificent saloons.

The art of embroidering with gold and silver is very ancient, and these costly materials were often woven into fabrics as well; but the pure metal was then used, beaten into thin plates, and then cut into narrow slips, which were rounded with a hammer and filed to make threads or wire.

The method is exactly described in Exodus xxxix. 3, as practiced by the Israelites: "And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen with cunning work."

Old embroidered robes are mentioned made entirely of these gold threads without any linen or woolen ground. Pieces of embroidery worked with gold were called "orphreys," from the mediæval *aurifrigium* or *aurifrasium*; and mention is made, in the reign of Edward III., of two vests of green velvet embroidered with gold, one of which was decorated with sea-sirens bearing a shield with the arms of England and Hainault. Also of a robe of velvet worked with gold; and an outer garment wrought with pelicans, images, and tabernacles of gold.

An ancient Persian carpet was of silk and cloth of gold sixty cubits

square. It was intended to represent a garden, and the figures were of gold embroidery, with the colors heightened by precious stones, the ruby, the sapphire, the beryl, the topaz and the pearl being arranged with great skill to represent, in beautiful mosaic trees, fruit and flowers, rivulets, fountains, and shrubs of every description.

These specimens, however, are things of the past.

MODERN WORK

of this kind is generally used in large and bold designs, where much display and extreme brilliancy are desired.

In these days, instead of the pure metal, silver or copper wire, gilt is used. Silver threads are covered either with the pure metal or with plated copper. The Chinese very cunningly use slips of gilt paper which they twist upon silk threads, and with which they manage to produce very beautiful effects.

MATERIALS USED.

Cord, braid, thread, bullion, spangles, beads, passing, etc., are all used in gold embroidery, and in embroidery with gold and silk.

Of these, "passing," as it is termed, is the finest material of the kind. It is a smooth thread of an even size, and resembles a thin, metallic wire, differing from gold cord in the closeness with which the flattened wire is spirally twisted round the silk, and in being formed of only one thread.

It is used in the same way as silk, the stitch being generally the satin-stitch; and the needle should be an ordinary needle with a large eye, and coarse enough to prevent the fretting of the gold as it is passed backwards and forwards through the work.

Beautiful embroidery is wrought by the Turks with "passing" on morocco.

GOLD CORD.

This is a twist of two or more threads, which are wound around with the flattened wires in a contrary direction to that of "passing"—two, three, or four threads being used for needlework.

Cord is often employed for edging braid-work or flat embroidery, also for working braiding patterns. It is also used with beautiful effect as a ground for small ornamental articles. Fine silk of the same color is best for sewing it on; and great care must be taken, in doing this, not to chip the metal surface, or the silk will show beneath and give the work a broken appearance. The needle should be held as horizontally as possible, and passed between the interstices of the cord, slightly catching up a thread or two of the material it is intended to ornament.

GOLD BRAID.

This is a kind of plaited lace, made of three or more threads. There are various qualities and makes, suited to different purposes, and great judgment is required in their selection. When it is to be used on velvet, a round, full, close make should be chosen.

It may be bought of various widths, and as a general thing the less gold there is about it the cheaper it is, and the more liable to tarnish. Mosaic, or copper-gilt, is the least expensive, and also the least durable.

BULLION.

This is a very rich and effective material, being made of a fine wire so exquisitely twisted that it forms a smooth, round, elastic tube, which may be cut with scissors into the necessary lengths.

There are three kinds of bullion: rough, smooth, and checked—all of which are frequently used together in the same piece of work. When a large letter, for instance, is to be embroidered in bullion, after it is traced, the surface is raised with cotton, and the bullion cut into pieces of the proper size; then three stitches might be made with the smooth, two with the rough, and three with the smooth; this would form a kind of pattern, and add very much to the richness of the letter.

Short pieces of bullion can be introduced into patterns worked with gold thread to great advantage—two or three of them in the cup of a flower, and in various other ways. To fasten them on properly, take the stitch (the needle being threaded with gold-colored silk) lengthwise of the bullion, through the twist—this causes it to lie flat on the foundation.

Stars of every form may be made in this way; they are extremely brilliant. The centres of flowers are often formed of bullion; in that case, however, the stitch does not pass through the twist its full length, but is shorter—so that the middle of the bullion is depressed, and the extremities elevated; or the stitch may be passed through both ends of the piece of bullion, and being drawn rather tight, a slight prominence, or expansion, will be given to the middle. Either method has a beautiful effect.

SPANGLES.

These are small pieces of silver or other metal, gilt or plated—cut into various forms, though usually round—and with a hole in the centre through which the silk is passed that fastens them to the work.

It is not easy to secure them properly, and at the same time to conceal the means by which it is done. The only way to accomplish it is to bring the silk from the under side and pass it through the small hole in the centre of the spangle; the needle is next to be passed through a very small piece of bullion; and then put back through the hole again. This does away with the unsightly appearance of a thread across the spangle, and makes it more secure.

Spangles were once extensively used in decorative work, to give it richness and glitter; but now they are chiefly used to ornament fringes and tassels, and other Masonic paraphernalia. Their value depends on their brilliancy and color, and the amount of gold used in their gilding.

Spangled fans are very showy; and black satin or black tulle is a good foundation for showing them to advantage.

GOLD THREAD.

This belongs more particularly, perhaps, to "the art of sewing in golde and silke;" and "a robe of Indian silk thickly wrought with flowers of gold" was certainly a gorgeous object. Another robe was adorned with roses of gold wrought with marvellous skill, and bordered with pearls and precious stones of exceeding value.

Various materials are used as foundations for embroidery in gold thread; crape, Indian muslin, or some kind of silk, being usually preferred as giving the best effect, and displaying the rich device to the greatest advantage.

The thread used should be fine and even in texture; a little care in this matter will make the work comparatively easy. Satin-stitch is the one generally used; and if the material to be embroidered is transparent, the pattern is laid *under* the foundation, and the outline traced in white thread.

In working a slender flower-stock, the running thread of white should

be omitted; gold thread should be run in, and then slightly sewed over with another thread of gold; this will give a spiral appearance, which is very beautiful.

In using silk with gold thread, it is best to use silk of one color—a variety of colors tending to destroy the harmony of contrast. Green and gold have always been close friends, and silk of a bright green mingled with the gold thread has a very rich effect. Gray and gold, black and gold, and many other combinations might be mentioned; but a green branch of sprigs embroidered in silk, with flowers formed of gold thread and bullion, is as pretty a one as can be made.

In working crests, however, or coat-of-arms, in which gold thread is much used, the heraldic arrangement of metals and colors must be faithfully followed. In such cases, the silk must be of as many colors as in the arms when properly emblazoned; and great care must be taken in working devices in imitation of arms, never to place a metal upon a metal, or a color upon a color.

In some very rich Indian work lately seen, the ground was of gold thread worked in spirals—the rich colors of embroidery silks laid on this made it perfectly dazzling.

India muslins are sometimes worked with a gilt or plated sheet of very thin metal cut into strips, or any shape wanted, with scissors. Tinsel is an imitation of it, and it comes in various colors.

Gold beads and gold and silver fringes are more or less used. These all vary greatly in size and quality, and are valuable according to the amount of gold used in their manufacture.

Silver thread, cord, or braid, is more likely to tarnish than gold, and is not so rich-looking. There is, besides, embroidery silk of a decidedly silver white, which produces almost the effect of silver thread or cord.

CHAPTER VIII.

EMBROIDERED BOOKS AND OTHER ARTICLES.

"And often did she look
On that which in her hand she bore,
In velvet bound and broidered o'er—
Her breviary book."—MARMION.

WHEN books were regarded as precious treasures, and the purchase of a single volume involved as much outlay as a rare painting, before the art of printing became established, the caskets that held such valuable possessions were deemed worthy of much labor and expense.

Rare old carved ivory, gold and silver plates, and precious stones, were often used on book-covers; and the most ancient existing specimen of this gorgeous style of book-making is written in silver and gold letters on a purple ground. Rich and curious devices were often wrought with the needle on the velvet, or brocade, which last became more exclusively the fashionable material for binding.

The new passion for books which was at its height in Queen Elizabeth's day made the ornamentation of book-covers a favorite employment of the high-born dames of England. A book of rhetoric of that time has been preserved as much for the sake of the outside as for its contents. The cover is of crimson satin, on which is embroidered a coat-of-arms; a lion rampant in gold thread on a blue field, with a transverse badge in scarlet silk, the minor ornaments all wrought in fine gold thread,

A MAROON-VELVET BOOK.

Another old book is bound in rich maroon velvet, with the royal arms, the garter and motto embroidered in blue; on a ground of crimson, the *fleur-de-lys*, leopards, and letters of the motto are worked in gold thread. A coronet, or crown of gold, is inwrought with pearls; at the corners are roses in red silk and gold; the cover is finished with a narrow border in burnished gold thread.

A QUEEN'S NEEDLEWORK.

A book of prayers copied out by Queen Elizabeth before she ascended the throne is covered with canvas wrought all over, in a kind of tent-stitch, with rich crimson silk and silver thread intermixed. Elizabeth's own needle worked the ornaments, consisting of the letters "H. K.," interwined in the middle—a smaller "K" above and below—and roses in the corners—all very much raised, and worked in blue silk and silver.

PETRARCH'S SONNETS.

An edition of Petrarch's Sonnets, printed at Venice, in 1544, is still in beautiful preservation. The back is of dark crimson silver; and on each side is worked a large royal coat-of arms in silk and gold highly raised. The book belonged to Edward VI.

ANOTHER ROYAL BOOK

has a cover of crimson silk with a Prince's feather, worked in gold thread in the centre. The three feathers are bound together with large pearls and wreathed with leaves and flowers. Round the edge of the cover there is a broader wreath; and corner-sprigs in gold thread are thickly interspersed with spangles and gold leaves.

These elegant volumes,

"In velvet bound and broidered o'er,"

are to be seen in the British Museum; and although the day is past for adorning book-covers in so showy a fashion, these articles may be more modestly ornamented with very good effect.

Kid, or leather, makes a very suitable cover for a Bible or Prayer-Book. Two shades of brown may be used for the border pattern in Figure 42—the figures in the lighter shade to be worked around with gold thread, either in chain-stitch or in stalk-stitch. Silk may be substituted for the gold thread.

A ground of gray kid, with the figures in black edged with gold, would be equally suitable. On one side of the cover, a small cross to match the border—and on the other, the owner's monogram would make an appropriate finish for either book.

The rich design in Figure 43 is on a foundation of black velvet, to which white faille is applied around the cross.

The figures of the design being outlined, the lines are run on the edges with maize-colored silk—going back and forth, and overcasting them with gold bullion. The passion-flowers, wheat, leaves, and ornaments of the cross, are worked in satin-stitch with gold thread. For the stems and vines, gold cord is sewed on with gold-colored silk.

A BOOK OF ENGRAVINGS

would be very ornamental with an embroidered cover. Crimson or maroon-colored velveteen, brown kid, or gray canvas, could be handsomely worked

with silk and gold thread. Borderings of catalogues and circulars might be copied to advantage—some of these being very rich: black, with gold bars and dots, pink, crimson, or blue.

Heraldic devices, rich monograms, dainty corners, all look well in this kind of work; and a bordering of gold acorns, or clover leaves, on a brown or olive ground, is always handsome.

SCRAP-BOOK COVERS

may be made as attractive as the contents, according to the style of the illustrations. Russia duck is a very good foundation; and if the contents are of a comic nature, a Chinese or Japanese figure, or dragon, or either uncanny beast or bird, may be outlined and made very rich and showy with embroidery in the proper colors mixed with gold thread or braid.

Pongee, too, may be

FIG. 42.—BORDER FOR COVER OF BIBLE, PRAYER-BOOK, ETC.

nicely embroidered ; and is very pretty for thin books tied with a ribbon at the back. In this way, the contents can be changed at pleasure.

FIG. 43.—COVER FOR PRAYER-BOOK.

ALBUM COVERS

should be more delicate, and worked on velvet, or silk. Figure 44 makes a very pretty corner for this purpose; and Figure 45 is very effective on a small book. The stars might be done in gold thread, the centre in point-

russe with black silk—the diamonds in satin-stitch of a lighter or darker shade of the same color as the foundation.

Portfolios may be embroidered in the same way; and whether for writing materials or for engravings, they can be made very ornamental.

LETTER-CASE.

A very rich and handsome letter-case is represented in Figures 46 and 47: Figure 46 showing it when completed, and Figure 47 displaying the principal part of the embroidery.

The most suitable ground for the rich gold embroidery is velvet-brown, crimson, or blue; but it may be made very handsomely in kid or morocco. The larger part of the case is eleven inches long, and eight inches wide; on the upper part of this book, there is a pattern in gold soutache, and the word LETTERS or LETTRES embroidered in gold bullion; beneath this, there is a pattern worked with white satin beads, edged round with fine white chenille—the scroll pattern is embroidered in gold.

The second part is placed over the lower part of the first, and forms the pocket which holds the letters. The central flower is formed with eleven oval beads, edged with white chenille; another white bead is placed in the centre, and edged with gold. The other flowers are also composed of white satin beads edged with gold.

GOLD AND SILK EMBROIDERY.

This rich pattern is intended for a cushion, or chair-cover. It is particularly handsome on a

FIG. 44.—CORNER OF BORDER IN SATIN-STITCH EMBROIDERY FOR ALBUM COVERS, PORTFOLIOS, ETC.

ground of blue velvet, or satin; and the large flowers, leaves, and stems, are all outlined with gold thread sewed on with fine yellow silk. The stamens are worked in satin-stitch with yellow silk, and the veins in point-russe with blue silk.

The forget-me-nots are done in satin-stitch with blue silk, and the centres in knotted-stitch with gold thread. The veins and stems are done in stalk-stitch, and the sprays and vines in point-russe with blue silk.

The work is finished on the outer edge with a thick cord of blue silk and gold thread.

Figure 49 is intended for a cigar-case; but if widened it would make a very pretty book or portfolio cover.

The material should be light-brown Russia leather; the wheat-sheaf is embroidered in satin-stitch with dark-brown silk—the

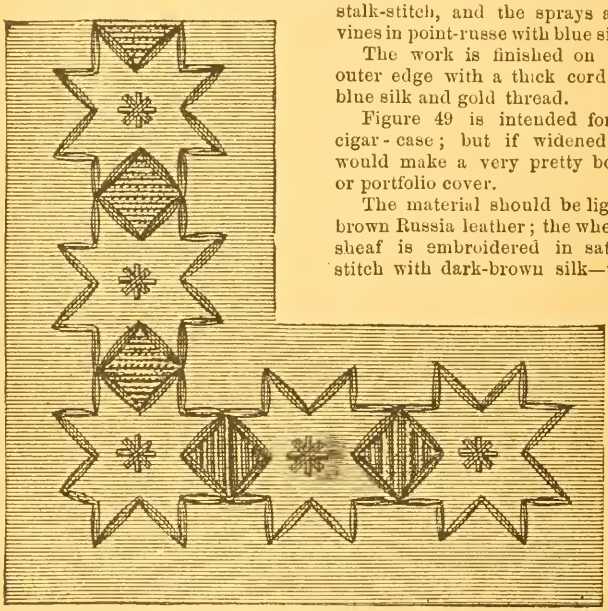


FIG. 45.

stem and light outlines in stalk-stitch with gold thread. The bordering is of gold cord, with a network of dark-brown silk, and stitched with black at all the crossings and centres.

MONOGRAM IN GOLD THREAD.

This very pretty monogram is worked with gold thread; the leaves and flowers may be done with silk if preferred.

CHAPTER IX.

APPLIED WORK WITH EMBROIDERY.

APPLIQUE, as it is usually called, is the most simple kind of decorative needlework, being nothing more than a pattern cut out of one material and transferred on another. It must, of course, like all fancy-work, be neatly done, with no rough edges or mis-matching figures, and embroidery of some

kind is used as a finish; but the same amount of skill and practice is not required as in other artistic work.

When properly done, it is very rich and effective; and it recommends it-

Fig. 46.

self by the charming results produced with comparatively little labor. The materials may be of almost any kind; but it is necessary that the ornamental part should harmonize with the foundation. One would not think, for instance, of applying velvet on cotton or linen—while on satin, it makes the richest kind of applied work.

Applique may be fine or coarse according to the purpose for which it is intended; if fine, it is safer to put it in a frame before beginning the work. If the groundwork is velvet, satin, or silk, holland should be stretched in a frame, and the design drawn upon it and upon the velvet or other material;

Fig. 47.

they should then be pasted together, and cut out with a sharp pair of scissors. Cloth and commoner materials do not require this "backing," as it is called; but may be cut after the pattern is traced, and pasted directly on the groundwork.

The gum, or paste, used for this purpose should be as thick and dry as

possible, for fear of its coming through and staining the material; and before pasting on cloth or velvet, it will be well to lay the pieces down where

FIG. 48.

they are to be fastened, and view them from various points to see that the pile always goes the same way—or a different shade of color will be the result.

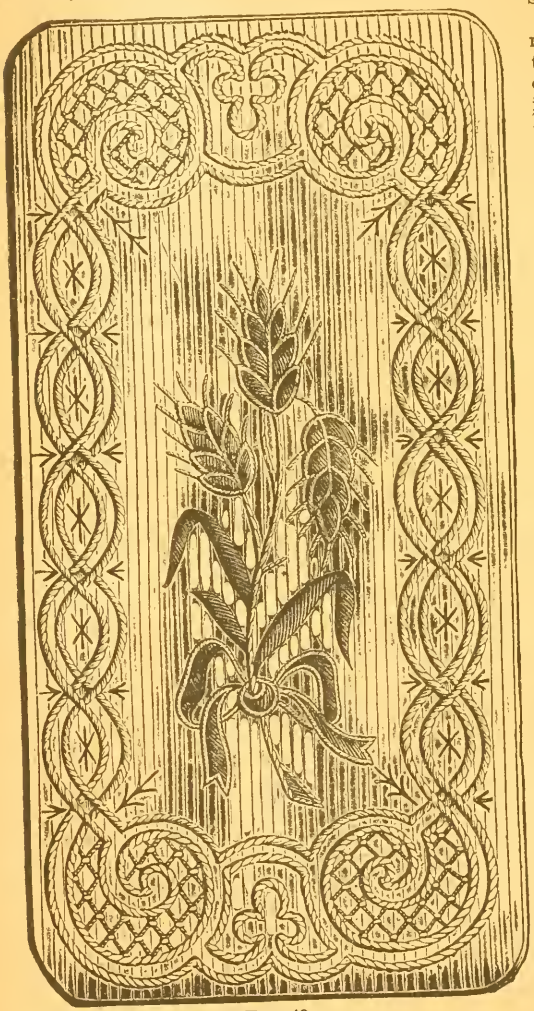


FIG. 49.

When the material is particularly delicate, isinglass is used instead of paste; and the piece applied should be very carefully smoothed before it is left to dry—as a curved or cross-cut piece is apt to get out of its proper curves or to stretch too much.

With a complicated design the pattern should be traced on the material, and the duplicate parts numbered that they may fit perfectly together. One way of fastening the edges down is to buttonhole them with a lighter or darker shade of silk than the material applied. The veins of leaves are defined by long stitches, also of a lighter or darker shade.

In the commoner kinds of applique, cloth, for instance, on duck, or Turkish towelling, or on cloth of another color, basting will generally answer the purpose of keeping the pattern securely in its place.

Magnificent work is done in applique; curtains of gold-colored satin with garnet velvet leaves—the edges defined with a white cord, in which a little blue was mingled; cushions of Moorish arabesques, scarlet velvet on white satin — the velvet edged with gold braid; mantel-lambrequins of brown velvet figures on a groundwork of dead-gold; these suggest endless variations, which a little taste and some eye for color may make beautiful in the extreme.

Ivy leaves are especially satisfactory in this kind of work; and so is any large, clearly-defined figure. The accompanying illustration will be found useful for a bordering. The leaves and flowers are made of crimson cloth —the stems and veinings of black embroidery silk. This would be very effective on a gray ground; but any color both of cloth and silk may be used. It would be particularly pretty for a basket or a table-cover.

FIG. 50.

A LAMBREQUIN IN APPLIQUE.

Beautiful combinations may be made with white, scarlet, and blue cloth, embroidered with black, gold-colored, and maroon silks, in feather-stitch and point-russe—which are the principal stitches used in this kind of work. For small lambrequins, to decorate baskets and brackets, such combinations are very effective; and the illustration shows a particularly pretty one.

The upper part of the lambrequin is of white cloth cut in points, and pinked in a small pointed pattern; the under part, of which the points are larger and pinked in scollops, is of garnet color. On the white points are star-like flowers with buds of blue cloth; and on the claret-colored ones, the same in pink cloth—ornamented with point-russe stitches of silk to match. The middle of each flower is a round piece of yellow cloth fastened with point-russe stitches of red silk. The stems and sprays are done in stalk, chain, and feather stitches of light green silk.

The dark points have, near the pinking, a line of twisted button-hole stitches in maize-colored silk—and the light points have a similar line of red silk. Both are also ornamented with steel beads.

A handsome tobacco pouch may be made from the illustrations, which represent the two patterns used—each side being duplicated.

Four such pieces are cut out of crimson or scarlet cloth, and worked in applique. In the first one, the chain-stitch border (not the outer edge) is worked with green silk. The knot from which the different articles are suspended is done with black silk; the cigar-case is of yellow cloth; the cigars are worked in satin-stitch with brown silk. The case has two bands of chain-stitch in blue silk, and is edged all round with button-hole stitch in the same color. The pipes are of white cloth shaded with long stitches

of gray silk, and edged with yellow. The upper part of the pouch is of blue cloth, with white silk edging and yellow dots; the under part of brown cloth, with black edging and a pattern worked in chain-stitch with white; the three tassels are embroidered with black and yellow silk.

In the second pattern, the outer border is yellow, the knots black; the small pattern at the top is of blue cloth edged with yellow; the pipes of white cloth edged with blue and shaded with gray. The bundle of cigars is of brown cloth shaded with black stitches, and fastened on with double rows of chain-stitch in yellow silk. The cigar-case is of light green cloth edged with white; the Grecian pattern and dots are embroidered over it with white silk also.

To make the pouch up, join the four pieces together by seams—which are concealed by gold braid, cut out also and join four similar pieces of kid for the lining; fasten this to the outside at the top only. Sew small brass rings around the top, and run a double piece of crimson silk cord

FIG. 51.—BORDER IN APPLIQUE.

through them. Put silk tassels of various colors at the bottom of the pouch and at each of its four corners.

Apppopriate devices for needlebooks, work-baskets, toilet-boxes, etc., may be made from these suggestions; and there is no reason why the small articles in daily use should not be as complete and artistic in their way as more pretentious undertakings. Many who cannot attempt large pieces of work will appreciate these small patterns.

Figure 55 gives a quarter of a very handsome lamp-mat in application and embroidery.

The foundation is a square piece of olive-green cloth, on which is applied a rim of pale-blue cloth two inches wide. The edge is bordered with a thread of dark-blue and light-brown zephyr worsted, which is overcast on the foundation with fawn-colored silk floss.

Having transferred the outlines of the design to the rim and to the olive-green cloth foundation, as shown in the illustration, work the buds in the center of the foundation with pale pink and light yellow bourette worsted—and the calyxes with reseda worsted, in two shades, in diagonal button-hole stitch; the loops of which meet in the middle of each leaf, forming the

vein. The vines are worked in herring-bone stitch with old gold-colored filling silk. Chain stitches of similar silk define the stems.

On the blue cloth, the flowers are worked with pink and yellow bourette

FIG. 52.

worsted in two shades; and the leaves and calyxes with olive and reseda worsted, in several shades, in diagonal button-hole stitch. The vines and stems are worked in chain stitch with yellowish-brown filling silk in three

shades. The calyxes are defined with satin-stitches of light yellow filling silk, which are edged with chain-stitches of dark yellow silk.

The rim is embroidered in point-russe with light-brown double zephyr

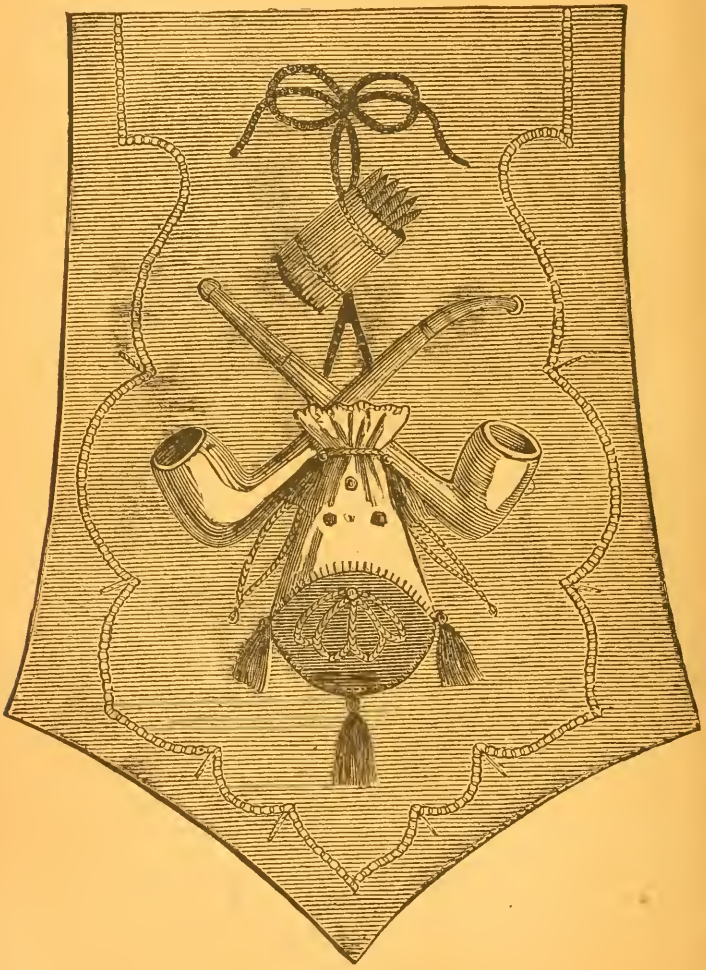


FIG. 53.

worsted in the manner shown in the illustration. For the trimming on the outer edge of the mat, overcast a thread of yellow-brown and a thread of light yellow double zephyr worsted in double rows with dark and light

yellow silk floss on the foundation in scallops—fill the interval with knotted stitches of pale pink worsted, and border the scallops alternately with a short button-hole stitch of old gold-colored filling silk. Trim the pinked

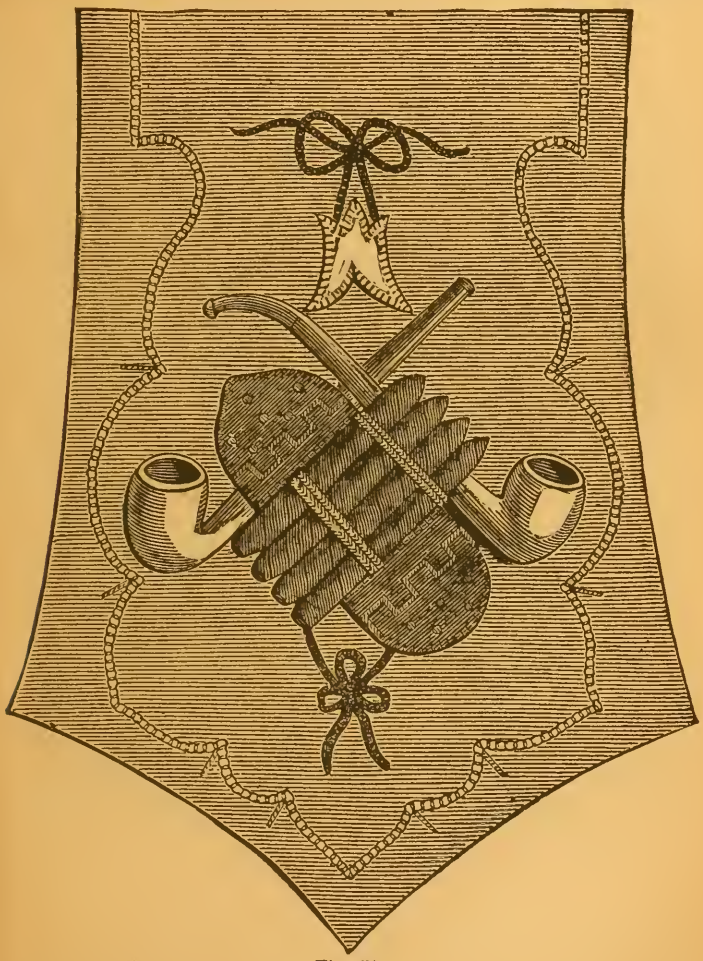


Fig. 54.

edge of the foundation with tassels of worsted in the colors of the embroidery.

These pretty borders may also be used as strips for afghans and chair-covers.

For Figure 56, a strip of blue cloth an inch and a quarter wide is placed on a foundation of ecru linen; and through the middle is run a white braid with horizontal stitches of green, vertical stitches of yellow-brown, and cross-stitches of pink worsted. The blue strip is bordered on both sides with dark-green worsted braid, sewed on with a cross-stitch of light-green worsted, which is wound with maroon worsted. Diagonal stitches of light

FIG. 55.—DESIGN FOR LAMP MATS.—APPLICATION EMBROIDERY.

and dark red worsted, crossed with horizontal stitches of dark-blue worsted, border the braid on the outside.

The border in Figure 57 is made also of ecru linen, on which claret-colored braid three-quarters of an inch wide is basted. On the latter, dark-green braid a quarter of an inch wide is fastened with a cross seam of white split filling silk, caught down with black. The crossed stitches on the inner edge of the maroon braid are in blue and gold—the point-russe stitches beyond in scarlet and black.

In the middle of the border, apply round pieces of white cloth with

point-russe stitches of green silk; and connect them with vertical stitches of maroon, which are fastened on the foundation at the middle with cross stitches of the same color.

KEY-BAG IN APPLIQUE AND EMBROIDERY.

Both sides of this handsome key-bag are given in Figures 58 and 59. It is made of gray kid and lined with gray silk.

On one side is embroidered a key formed of poppies, with their leaves and stems; and at the top of the key is perched an owl. The poppies are worked with five shades of blue-green silk; the plumage of the owl with four shades of brown silk—the shades all blending almost imperceptibly together. The owl's eyes are worked in scarlet and white silk.

The other side of the bag has applique figures of steel-colored silk in the form of a Gothic lock. They may be edged either with gold cord or with

FIG. 56.—APPLICATION BORDER.

fine gray silk cord. The screens are done in satin-stitch with silver gray silk.

After lining each side, the two parts of the bag are joined with a border of gray ribbon, continued around the whole as in the illustrations. It is stitched on with fine gray silk. The bag is fastened with a steel button and a silk loop.

Figures 60 and 61 are rich border patterns suitable for table-covers, mats and brackets. The embroidery is in button-hole, point-russe stitches and knots; the veining of the leaves in Figure 60 in stalk-stitch and long embroidery stitch. The color can arranged to suit the taste of the worker.

SILK APPLIQUE WORK.

This is principally used for flowers and leaves; and when care is taken in shading, the effect is almost if not equal to embroidery.

The pansy is one of the easiest flowers to imitate in this way—the two upper petals being made of purple silk, and the lower ones of violet, or yellow; with the edges button-holed round, and a few long stitches put in by way of veining.

Rose petals may be beautifully done by selecting silk of the prevailing

hue of the petal, and shading with fine embroidery or split filling silk. Stalks and tendrils and leaf-veinings are worked with embroidery silk.

A cluster of apple-blossoms is very pretty in this kind of work; and may be done on a ground of pale-blue, gray, or olive. Satin or velvet would make a very handsome foundation. So delicate a piece of work should be done with great care; and besides the edging in button-hole and the long stitches in embroidery-silk, delicate shading is done with filling silk.

The main stems and tendrils are worked in stalk-stitch with green and brown embroidery-silk; where the stems join flower or bud, and for other little finishing touches, satin-stitch is used. The centres of the blossoms are of yellow silk in knot- stitch and common embroidery-stitch.

Silk is sometimes applied on lace with good effect; and the finest specimen known of this work is the beautiful shawl made for the Empress Eugenie, and for some time past on exhibition at Stewart's. Seen through its

FIG. 57.—APPLICATION BORDER.

glass-case, it is a marvel of coloring and truth to nature; the roses almost perfume the air, and the graceful droop of the wistaria in the centre is perfect. This piece of art-needlework fully deserves its name, and is valued at $100,000; but it is a question if all that weary labor with those minute pieces of silk (so joined on the under side that the points of meeting can be seen only through a magnifying-glass), to say nothing of the cobweb-lace foundation (also hand-made), could possibly be remunerated with money.

CRETONNE-WORK.

The subject of applique could not be exhausted without some reference to this popular branch of it—which, when new, was considered the most bewitching fancy work ever invented.

The most desirable flowers and figures for cretonne-work are to be found in the fine, soft, French cretonne; and the most tiresome part of the work is that which has to be done first—the careful cutting out of these figures with a sharp pair of scissors. They are then to be gummed, or fastened with a few stitches done with fine cotton on the foundation. Much basting is not desirable, as it pulls the material and frays the applied work.

Black satin is a very effective foundation for cretonne-work, as it throws

out all the bright and delicate colors; and farmer's-satin answers very nicely. Soft gray and blue silesia are often very satisfactory for this purpose; and a work-basket, made by the writer, of gray silesia, with pink rosebuds and leaves in cretonne-work on each panel, and lined with blue silesia, quite exceeded her expectations.

Workers differ about the best methods of doing cretonne application; some suggesting for the edge a loose button-hole of rather fine silk, on the plea that this prevents raggedness and answers the purpose of making the work subservient to the application. But the most approved method is to treat the cretonne merely as a design and a guide to color—covering the flowers and leaves almost entirely with split floss and embroidery silk. A thick outline in satin stitch secures the edges; and the leaves besides being veined are frequently ornamented with small French knots, or short backstitches. Flower centres are done in French knots.

Chairs and mantels may be handsomely ornamented by a rich stripe of cretonne-work in pink or red roses on a black satin ground; and table-cover borderings may be made in the same way, and attached to the main body. Sofa-cushions, foot-rests, portfolios, and many other things, may be decorated in the same way.

The simpler kinds of applique-work have been made very common by the immense number of ani-

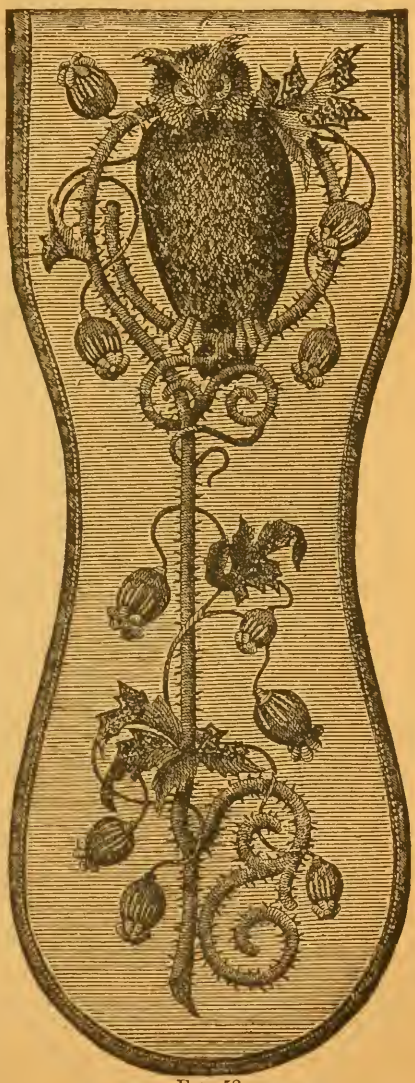


Fig. 58.

mals, insects and figures, such as were never seen in earth, air, or sea, exposed for sale in all the fancy shops, and offering easy inducements to amateurs to fasten them in almost any way upon whatever material their fancy might dictate. The Turkish-towelling fever raged throughout the length and breadth of the land; and although a little of this work, when well done, is very effective in a cottage parlor, it has been carried to such an excess, and much of it so bunglingly done, that there is a very general pushing of it aside for something newer.

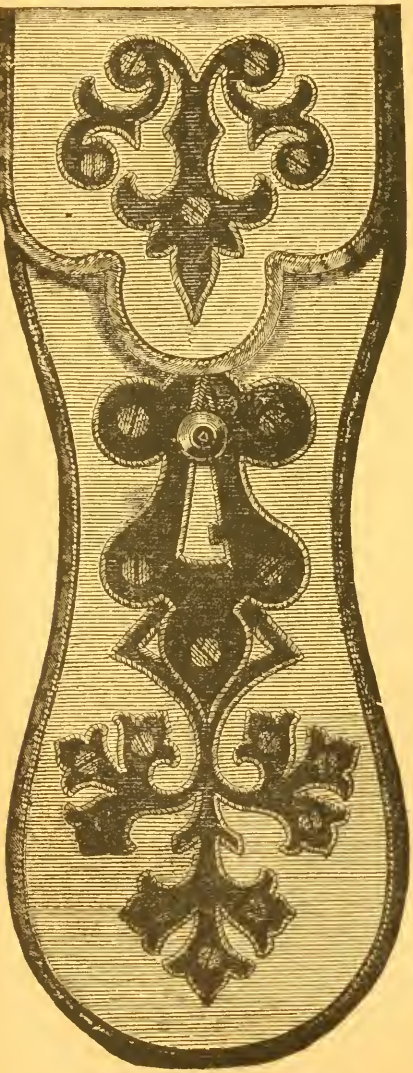


Fig. 59.

Dragons and Chinamen, the most popular figures for this kind of work, were never known to infest Turkey; and whatever else we are in fancy-work, it is desirable to be harmonious. Rich arabesques in colored cloth of the true Oriental hues, edged with black to give them greater brilliancy on the pale brown groundwork, would be far more in character; and the inevitable ruche of scarlet braid should be toned down to a more quiet red, or whatever color is most suitable as the key-note.

We may be artistic even with Turkish-towelling and cloth application; but unless we *are* this, let us not be ornamental.

CRAPE PICTURE APPLIQUE.

Among the newest materials for application-work are those preposterous representations on a ground of crinkly material known as Chinese pictures. These are of various sizes, and are found now in most of

the fancy stores ; and although they usually defy all the rules of reason and of color, they are, nevertheless, highly ornamental.

One of these works of art is before us now, divided into four compartments by bands of bright yellow, and tending generally to ornithology on

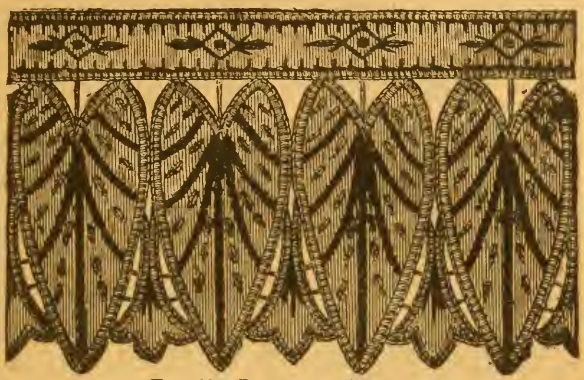


FIG. 60.—BORDER IN APPLIQUE.

original principles. Two skies are pink, one green, and one yellow ; surrounded by the pink sky, a small bird of the sparrow order, with notoriously short legs and unwebbed feet, is walking at ease on some lead-colored water, while a small forest of foliage springs apparently from his back ; un-

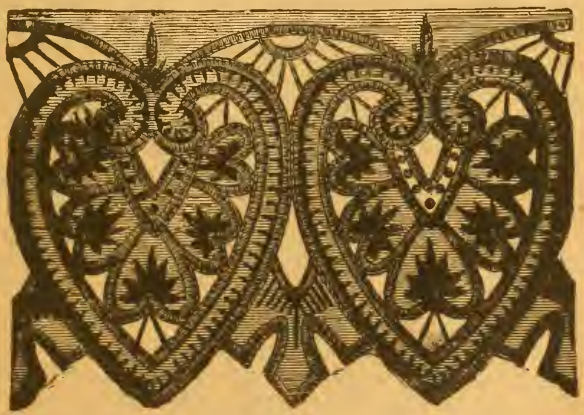


Fig. 61.—BORDER IN APPLIQUE.

der the yellow sky, a maize-colored bird on an inky bough opens his mouth evidently at a mulberry a few feet below him. Nemesis is upon him, however, in the shape of a silkworm that is attempting to climb his back. The best that can be said of the mulberries is that they are deeply, darkly, un-

mistakably purple; and we know them for mulberries because they *are* purple, and because the green leaf cannot be intended for anything else.

The other divisions are perfectly harmonious; and as an art-study, this "bit of color" would not be recommended. Skilfully applied, however, and "touched up" with embroidery, it would be found very ornamental.

Many of these pictures have Chinese or Japanese figures on them; and the confused coloring is best brought out by a frame-work of black velvet ribbon. They make pretty tidies sewn on gray Java canvas, with a bordering of black velvet from two to three inches wide embroidered in feather-stitch—and beyond that an equal width of the canvas worked in a sort of mosaic pattern in point-russe with floss-silks—then a fringe of the canvas, with the different colored silks mixed in, about two inches deep.

Lace is often used as a trimming for these tidies, but it is very unsuitable. Long embroidery stitches of silk, as in cretonne-work, improve these pictures very much; and many of them are so brightly colored in themselves, that they are as decorative as Chinese fans. They may be used for a variety of purposes; and applied on black velveteen, make handsome hangings for mantels.

LINEN APPLIQUE.

Handsome embroidery is sometimes done by working the design on linen, and then applying it to richer materials. The embroidery, when finished, is "backed" by paper before taking it from the frame, to give it firmness; when quite dry, it is taken out and cut carefully round the figures with a sharp pair of scissors, leaving about a sixteenth of an inch as a margin. It must then be laid on the material and tacked down, if the latter is loose—if it is framed, the piece of embroidery should be fastened on it by small pins thrust perpendicularly through it. It must then be carefully secured by sewing it over in small stitches.

The linen edge is covered by a gold or silver cord, fastened down with fine silk matching the cord in color. It is well to paint the back of the embroidery with paste, that the ends of silk may be secured.

A great deal of Eastern embroidery has the look of applied work—being done in the long embroidery-stitch in regular lines from east to west, or *across* the shape to be filled, instead of from north to south; no attempt being made to follow the natural lines of the leaf or flower.

This style has a rich effect in purely conventional forms, but is not suitable for floral designs; a line of black or gold around the figures is nearly always used. We saw some Cretan work lately, that was several hundred years old, done in this way with silk and a sort of flat gold thread on coarse linen; and the effect was very gorgeous.

CHAPTER X.

EMBROIDERY IN CHENILLE.

At one time chenille was all the fashion. Its beautiful, velvety appearance, and the soft brightness of its colors, made it very effective; but it was an expensive material, and would only bear the most delicate usage.

Silk hand-screens were frequently embroidered with chenille; and in some old-fashioned mansions, such an article of the shape of Figure 62 may be found even now.

To do a "piece" in chenille was quite a necessary part of a young lady's education; and these pieces were treated like Miss Linwood's paintings in

crewels. They usually represented landscapes; and handsomely formed, and protected by a glass, were hung in a place of honor, as a sort of certificate that the worker was entitled to be pronounced finished.

A performance of this kind that is now cherished as an heirloom, the work of somebody's great-grandmother, consumed a hundred dollars' worth of chenille. It is a mourning-piece: a tomb and two weeping figures in the foreground, the country church, and graveyard. It is very smooth, beautiful work, and has the effect of a painting.

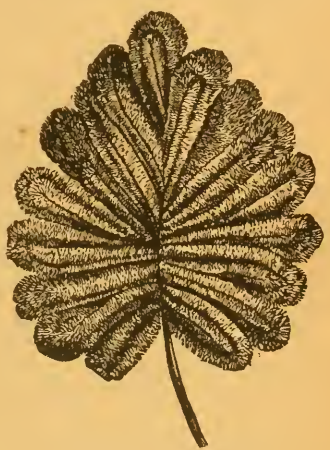


FIG. 62.—HAND-SCREEN IN CHENILLE.

Chenille is still used in a measure for small, ornamental articles; and no material represents moss so well. It is suitable both for flat and raised embroidery; and it may be worked on a variety of materials; but those with smooth surfaces are best suited to its velvet-like appearance.

A needle with a round eye is the proper kind for embroidering with chenille, and this should be large enough not to fray the thread. As it is an expensive material, it should be used economically; and all waste at the back should be avoided by bringing the needle close up to the last stitch and not crossing it on the under side. It is easy to measure or guess the length of the needleful required for working each particular part, and to cut it as short as possible, to prevent the using of the same position again, and also to draw a very small piece through the eye of the needle.

The necessity of making knots may be avoided by working a small stitch or two in the part intended to be covered.

In shaded embroidery, the stitches should not be matted too closely together, as this destroys the velvety appearance of the chenille. It should be more closely shaded than silk embroidery; at least six shades should be used in flowers and leaves.

In flat embroidery, the stitches should be regular, but no closer than to allow the chenille to lie roundly on the surface. It is always pretty edged or mixed with gold.

THE NURSERY.

BY EFFIE W. MERRIMAN.

CHAPTER I.

PRE-NATAL INFLUENCES.

HERBERT SPENCER deplored the act that, while the raising of fine cattle was considered a subject on which men of wealth and education might profitably spend much time, thought and money, the bringing up of fine human beings was not deemed worthy of attention. There has been a great change in that respect, however, and more especially during the last few years. The interest of thoughtful people has been awakened; books on child-culture have been written, and the establishment of successful periodicals devoted to the subject is, perhaps, a still better indication of the drift of current thought toward a field of research full of promise to the investigator, and affording great opportunity for development.

Statistics tell an appalling tale of infant mortality, especially in our cities, yet is read as indifferently as if human life were worthless. Science says that the average man does not live one-fourth the days that he should live. The laws of life go to show that all animals, which die of old age, live at least five times as many years as are required to mature their skeletons. Modern physiologists claim that it requires thirty years to mature the human skeleton, and yet late statistics show that the average life of man is less than thirty-five years. The loss of a part of the remaining hundred and fifteen years is supposed to be due to climatic and atmospheric influences, for which, of course, man is not responsible; but it is a fact that many children are born to die because robbed of their birthright—the vitality which would enable them to live—by sensual, selfish, thoughtless, ignorant or degraded parents.

Dr. Holmes once said that any child could be permanently cured of every ill if the doctor were only called in time.

"How is one to know when he should be called?" queried a listener.

"Call him two hundred years before the child is born," was the reply.

The question of long life should not be the only one taken into consideration by the philosopher who has decided that the culture of the human race is a subject worthy of study; for, though the story of infant mortality is a sad one, a sadder fact is given us in the knowledge that the world would be better to-day if many who are living had died in their infancy. The philosopher is now brought face to face with the doctrine of heredity, the subject of pre-natal influence, and the rock of conjecture as to the relation of the moral, mental and physical elements of man, and how great a share of blame should rest on physical ailments when considering moral deformities.

The doctrine of heredity is of unknown antiquity. Ancient history is

full of it. Perhaps of all nations the Jews had the strongest belief in it, going so far as to teach that every illness was a direct punishment for some sin committed in the past. They had recognized the close relationship between the physical and the moral, but it is not shown that they made practical use of their knowledge. Neither was the subject of pre-natal influence new to the ancients, as is shown by a study of the Scriptures. For this, as for many other of our greatest helps to human progress, we are indebted to the ancients; but before their ideas can be made of practical value they must be embraced and utilized by the added knowledge and the spirit of progress and inquiry of the present age. A long step in the right direction has been taken through the earnest study of the subject of heredity, and in recent years of that of pre-natal influence, which, though closely connected with the former, is a distinct subject.

One thing is certain: The child cannot inherit what his ancestors do not possess; but whether by pre-natal influence he can be made superior to them to any great degree still remains a question. That pre-natal influence may modify or strengthen hereditary tendencies is no longer doubted, but as the subject has, as yet, hardly advanced beyond the hypothetical stage, practical knowledge of it must, of course, be rather limited. It is no longer ignored by those who have a thoughtful interest in the welfare of coming generations, and, though many of the ideas now advanced are supp sitious, impracticable, and even ridiculous, yet they are the beginning of the bridge that is to connect the unknown with the known, and give to mankind the most important key to human progress. If the bridge were not begun it would surely never be finished; so let us be charitable towards ideas that we feel sure are false; study carefully those which we are doubtful of; observe thoughtfully, that we may learn; and heed that which has been proven true, remembering that each may add his mite. That it is a necessary work none can doubt; it is surprising that it was not long ago begun.

The training of mothers has, for some time, been a subject for earnest thought, but it has been like beginning the building of the bridge too near the water's edge, and much of the work was in vain. In the earliest stages of infancy evils are discovered that the most sensible and well-trained mothers are powerless to suppress. Many persons are obliged to suffer through life from causes that science only guesses at, and which no amount of intelligence seems competent to avoid, yet the time is coming when it will be plain.

It is known that the girl who marries the man with bad habits is, in a measure, responsible for the evil tendencies which those habits have created in the children; and young people are constantly warned of the danger in marrying when they know that they come from families troubled with chronic diseases or insanity. To be sure the warnings have had little effect thus far in preventing such marriages, and it is doubtful whether they will, unless the prophecy of an extremist writing for one of our periodicals comes to pass—that the time is not far distant when such marriages will be a crime punishable by law. That there is a tendency in the right direction must be admitted, and is, perhaps, most clearly shown in some of the articles on prison reform. Many of them strongly urge the necessity of preventive work as the truest economy, and some go so far as to say that if the present human knowledge of the laws of heredity were acted upon for a generation, reformatory measures would be rendered almost unnecessary.

The mother who has ruined her health by late hours, highly-spiced food and general carelessness in regard to hygienic laws, and the father who is the slave of questionable habits, will be very sure to have children either mentally or morally inferior to what they might otherwise have had a right to expect. But the pre-natal influences may be such that evils arising from such sources may be modified to a great degree.

I believe that pre-natal influence may do as much in the formation of character as all the education that can come after, and that mothers may, in a measure, "will" what that influence shall be, and that, as knowledge on the subject increases, it will be more and more under their control. In that, as in everything else, things that would be possible with one mother would not be with another, and measures that would be successful with one would produce opposite results from the other.

While discussing pre-natal influence, it will not be out of place to mention a few instances, by way of illustration, taken from the note-book of one who has given much thought to the subject.

The mother of a young man, who was hung not long ago, was heard to say, "I tried to get rid of him before he was born, and oh, how I wish, now, that I had succeeded!" She added that it was the only time she had attempted anything of the sort, but because of home troubles she became desperate, and resolved that her burdens should not be made greater. Does it not seem probable that the murderous intent, even though of short duration, was communicated to the mind of the child, and resulted in the crime for which he was hung?

Another mother was noted for brilliancy of conversation during pregnancy. She was fond of telling anecdotes, and they were always worth listening to, though not on account of accuracy. Even when repeating stories that others knew of, truth was often sacrificed in order that the story might sound well. "She is such good company" her friends said, and the difference in her talk was usually the first indication they had of her condition.

She has not one child who can tell the truth, and any story repeated as having come from that family, is immediately received with doubt. One child, a daughter, became painfully aware of her infirmity, and when she reached the years of womanhood and found herself likely to become a mother, her first thought was for her child, and she silently resolved that she would try to live so that it might not inherit her fault. Years afterward, she told a friend of her experience of those few months. It was when talking of her boy, who was of a moody, unhappy disposition, unable to find much pleasure with companions, and critical of the faults of others to a surprising degree in one so young. The mother was keenly alive to his faults, though proud of the fact that he had a strict regard for the truth.

"I feel that it is my fault," she said, "that Bertie is so peculiar, but I erred through ignorance. I was so afraid of speaking an untruth that I refrained from saying anything at all unless it was absolutely necessary, and so kept by myself as much as possible. When I had exaggerated in relating an incident, I would become hopeless and despondent, and would sometimes cry for hours about it, and so kept myself in a state of constant apprehension and nervous excitement. I think I should not make such a mistake again."

That mother certainly added one more proof of the power of pre-natal influence; and the world is full of such proofs. What we lack is the knowledge that will enable us to make good use of them.

I know another mother who was morbidly conscious of a fault, and equally strong in the desire that her unborn child might be free from it. She kept the thought before her constantly and nearly became insane on the subject, and now, though the child is less than three years of age, she shows that she possesses that same fault in an exaggerated degree.

To me, these instances teach that the mother should not give so much thought to the object in view that she can think of little else ; for either her purpose will be defeated, or the object gained will be very likely to be counterbalanced by some fault quite as grave.

A woman was teaching a very unruly school during the first months of pregnancy. It was a number of years ago, when corporal punishment was considered more of a necessity than it is now, and teachers were often hired because of their ability to administer it. She was not a harsh-tempered woman, but she had exaggerated notions on the subject of discipline, and the rod was used unsparingly. In a very early period of his existence her baby showed indications of an ungovernable temper, which, when aroused, always prompted him to strike. As he grew to manhood he was often in trouble on account of it, and suffered the keenest sorrow when not angry for the things he would do and say when he was. Before the age of thirty, while in a rage, he struck a friend who died from the effects of the blow.

These instances could doubtless be multiplied by thousands, could facts be obtained, more especially from mothers of criminals.

In the case just mentioned, the mother gave no thought to the influence she might have expected. In those days pre-natal influence was seldom considered except in reference to physical deformities, and then more in a superstitious light than a philosophical one, and fright or unsatisfied longing were the agents to be warned against. This mother's second child, also a boy, was born three years later. She has since said that the three years following the birth of her first child were the happiest years of her life. She had few cares, and no more work than she could do easily ; her surroundings were pleasant, her acquaintances congenial, and her husband was doing well in his business. Her second boy holds an honored position in the State where he lives and is well worthy of the love and esteem which he receives.

A woman rode side by side with her soldier husband, and witnessed the drilling of troops for battle. The scene inspired her with a deep longing to see a battle and share in the excitements of the conquerors. This was but a few months before her boy was born, and his name was Napoleon.

I am aware that there are many persons who would consider such illustrations valueless, because there are great generals whose mothers did not pass through any such experience ; but one might answer that, had more women drilled as Napoleon's mother did, we would have more great generals, and that argument would be quite as conclusive as theirs.

It is said that Dante's mother saw a vision of wonderful grandeur and beauty which she could not look upon with calmness, but in the midst of it, as if perfectly at home in all the magnificence, stood a man whom she knew to be her son. The vision in itself amounts to little, as many women know, who, when pregnant, are subject to strange fancies and hallucinations. The lesson is here : It served to impress upon her the idea of the greatness of her unborn son, and so forcibly that, until he was born, she had the thought constantly in mind. It caused her no uneasiness. She was so sure of it that she was calm and happy, and without herself realizing it, everything was looked at as nearly as possible in the light that she imagined her

gifted son would see it. Who can doubt that that was one of the greatest factors in giving to the world a poet and scholar known throughout the world? It is only one more of the many strong proofs that the magnetic power of the mother's mind controls, in a measure, the development of the unborn child.

A work called "Heads and Faces" gives an illustration of the effect of the mother's mind on the unborn child, that is exceedingly interesting. In speaking of Zerah Colburn, who was born at Cabot, Vt., in 1804 and died in 1840, and who, at the age of six years, manifested such powers of computation as to astonish the learned world, it says: "Questions in multiplication of five places of figures, reduction, rule of three, compound fractions, and obtaining factors of large numbers, were answered with accuracy and with marvellous quickness. A few months before his birth, his mother, who had never been taught arithmeti', had on her mind, for a day and a night, a puzzling question as to how many yards of cloth a given amount of yarn which she had would make. To a person understanding arithmetic this would be a simple problem, but she had to do it by a mental process, without rule, and this extraordinary effort on her part was organized in her child and made him a genius in mental arithmetic, but not in mathematics. An attempt was made to educate him in other branches of study, but he never distinguished himself nor even came up to the common average."

These instances are not mentioned with the thought of trying to arouse in the mother's mind a desire to try similar experiments; but that she may be brought to consider the subject of pre-natal influence seriously, and not read the injunctions given concerning her habits while pregnant, as something which has very little practical value. At least they should be given the benefit of a doubt.

One mother, who was usually very irritable during the months of pregnancy, was told that her babies would not be so cross if she would compel herself to be cheerful, and to look on the bright side of life. It was a new idea to her. "I believe it is all nonsense," she said, "but it will do no harm to try to control myself." She did try, and now assigns it as a reason for the happy nature of her little girl.

Let these instances help to teach that the mind of the prospective mother should dwell on subjects of a pleasant and elevating character; that she must not only avoid going where she will be pained or shocked by loathsome or pitiful sights, but should cultivate a tranquil and happy spirit, and spend as little time as possible worrying about the trial in store for her. It cannot help but affect the child in a way not desirable when the mother keeps herself in a state of continual fear and agitation. To think calmly of the pains of childbirth is not easy, especially when the mother has had one experience; and there are so many who would be much happier if they knew how greatly the suffering might be mitigated, that a few words on the care that expectant mothers should take of themselves will not be amiss in a chapter on pre-natal influence.

Many authorities agree in teaching that the child is nourished by the food eaten by the mother, and that the pains of childbirth are much lessened if but little bone-making food has been eaten during pregnancy. A child may be very fleshy, but if its bones are small, the mother suffers less at its birth than is the case with babies having large frames. Therefore, there are many kinds of food containing a great quantity of bone-making material, which, though very wholesome under ordinary circumstances, are not the best foods for the expectant mother to partake of. First among

these we will mention the different preparations of corn-meal. Analysis shows that about one-seventieth of it is bone-making food, while rice contains only about a thousandth part, and all kinds of fruit still less. The flesh of young animals is preferable to that of older ones in that respect; but salt should be eaten sparingly, as it is nearly as bad as Indian corn; and, as meat is not palatable without considerable salt, much of it should not be eaten. All vegetables except potatoes, corn, and beans, may be eaten freely. Some physicians recommend oatmeal and graham bread at least once a day, that the bowels may be kept regular, but as both contain a large per cent. of bone-making food, it is wiser to use fruit instead, which answers the same purpose in most cases, and is, in every way, the best food for the pregnant mother. Some may object to the advice given above on the ground that such a course would be hurtful to the child. Of course this dieting should not be carried to an extreme, nor is it likely to be in the majority of cases, for appetite is too strong. There is little danger that there will not be a sufficiency of calcareous matter contained in other kinds of food, and especially in cereals not mentioned above as being objectionable on account of containing too much of it.

But dieting is not all-sufficient. Hygienic laws should be observed, and the health should be carefully guarded, for healthy women suffer less at childbirth than they who are sickly. It is very desirable that the mother should have some useful occupation. They are really fortunate who have domestic duties to attend to, though household tasks should not be allowed to absorb too much of the time or attention. A part of every day should be devoted to suitable out-of-door recreation. The clothing should be loose, of uniform thickness, and suspended from the shoulders. It is better to keep early hours, thus avoiding artificial light; and no wise woman will be seen, at such a time, in crowded, over-heated rooms, or in places where she will be likely to become excited. Regularity in eating, drinking and bathing ought to be practiced, not only for the benefit it will be to the mother, but also for the good effect it will be likely to have on the child. Above all, cheerfulness, mental composure and self-control in all things must be aimed at, and the mother should keep constantly before her mind the thought that she cannot now consult her own inclinations in everything, but must do what seems best for the helpless little one she is to bring into the world. Such directions as are given above are not hard to follow; after a few days one gets quite in the habit of obeying them, when they become no trouble at all, while the gain is surely worth striving for.

CHAPTER II.

BABY'S WARDROBE.

When fashioning the garments for the little stranger, the mother must remember that they ought not to be a hindrance to his activity and development. His comfort and protection must also be taken into consideration, and finally his adornment. With too many mothers the adornment is the first and all-important thought, and the helpless little victim is doomed to complain for months, in a language not easily understood, about the constant annoyance to which he must submit without knowing why. Such a condition of things would ruin the temper of the most philosophical adult. It is wonderful how much misery many babies are made to bear by really tender-hearted mothers! It is only a few years since the little

dresses were cut low in the neck and with short sleeves; even yet we may occasionally see a little martyr dressed in that way. Its dress will be likely to measure fully a yard and a half from neck to hem, and to be so weighted down with tucks and ruffles and heavy embroideries that it is a wonder that the baby's ankles are not deformed from the constant pressure on its toes, and a still greater wonder that it retains any of its natural activity, which was made manifest months before its birth.

I have seen mothers who, noting their baby's struggle for exercise, would uncover the little feet for a time that it might kick and stretch, but who would not receive the slightest impression from the lesson so plainly taught. Such stupidity is inexcusable. If the mother could only imagine herself dressed in long, clumsy robes of nearly one-fourth her own weight, which were so burdensome that it would be difficult to tell whether it was worse to lie in one position until every muscle ached, or to try to move, what a blessing it would be to her helpless baby! It makes one tired just to think of it, and an active woman would be driven wild in a little while if forced to wear garments so confining. We ask, in the name of the babies, that the mothers do not impose greater burdens on them than they themselves would be willing to bear.

I knew one mother who had very decided opinions on the subject of corset-wearing, and who was earnest in her efforts to persuade her acquaintances to give up the practice. She told how she had suffered from the wearing of corsets, and how greatly her health had improved and her comfort increased since she laid them aside. One day, when she was waxing unusually eloquent on the subject, I picked up her baby who was fretting in its cradle. It was like taking a little round stick of wood into my arms! I sat her up in my lap, and she was as stiff and unyielding as a new, well-stuffed doll. I put my watch in her lap, and when she tried to bend forward to get it, she actually gasped for breath.

"Baby is so warm," I said, "that I am going to loosen her clothes for a moment."

I did so, and this is actually the way that poor little martyr was dressed: First came a shirt which was gathered into a roll around the body close under the arms. A cotton band reached from the arm-pits nearly to the hips. When first put on, it came a little below the hips, but the child could not remain entirely immovable, and the band had formed into wrinkles around the waist, and was turned up in a little hem around the bottom. It was long enough to reach once and a half around the body, and was so pinned that one end lay along the spinal column where it would serve as an irritant whenever the child was laid on its back. The thick roll, which was turned up around the bottom where the band lapped, must have been particularly comforting! The band was pinned so tightly that it was with difficulty that one finger was inserted under it, in order to take out the pins, without scratching the baby. The little body was covered with deep, dark red lines pressed into the tender flesh by the firm band, which was made of a straight piece of strong muslin. Had it been cut bias it would not have been so cruel.

The mother and her guest laughed when they saw the very evident satisfaction of the little one when released, and while I was rubbing the poor, abused little back; but I could not imagine why they should. I felt more like crying, for it told so plainly of the suffering endured.

As if that were not enough torture, there were four diapers pinned on the child, three of them doubled, so that the little limbs were forced so far

apart by the many folds of cloth, that it is a wonder that the hips were not thrown out of joint. The mother had taken great care that the baby's fine dress and her own should not get wet, but she had arranged matters so that she could not always know when the inside diapers were wet, and the baby's body showed that it had often gone too long without attention. Next to the diapers came a pinning blanket made of white flannel, and gathered into a band that was fastened around baby's waist in such a way that the heavy seam where the band and skirt were joined came exactly across the navel. It, also, was pinned tightly. "It had to be," the mother said when I remonstrated somewhat indignantly, "to keep it from slipping down."

Next came a long flannel skirt, finished with heavy embroidery, and sewed to a broad band, and over that a white skirt also heavily trimmed and sewed to a band on which were narrow straps that extended over the shoulders. These straps were trimmed with embroidery, and when they were nicely starched and ironed they looked lovely; but think how the starched points must have annoyed the baby! Over all, was a beautiful dress, tucked and ruffled and trimmed with lace. It measured forty inches from the neck to the hem, and both skirts were equally as long. Now, think of it! The baby's hips were covered by fourteen thicknesses of cloth, its feet and limbs by four thicknesses, its stomach and back by eight, its shoulders, arms, and the upper part of the chest by one, besides a blanket that was sometimes on and sometimes off, according to the pleasure of the person holding the baby, not the little one's comfort. The bands were all pinned as nearly in the same place as possible, and so many lappings over the spinal column must have produced a feeling not unlike that which an adult would experience if trying to sleep on a broomstick!

Fashion for once became merciful when she decreed that the child's chest and arms should be covered. Of late she has again ventured a reform, and there is a tendency towards less embroidery and fewer tucks. If she could be persuaded to take another step and favor dresses measuring not over twenty-seven inches from neck to hem, how much more convenient it would be to handle the baby, and what a relief to the tired little feet!

It is quite a task to dress a baby according to the old-fashioned method described above, and is usually a severe tax to the child's temper and the mother's patience; but, after having tried the simple fashion here recommended, a wise woman will never go back to that tedious process.

A sensibly dressed baby will have no shirt on. The best of them do not stay in place, and it is impossible for a child to be comfortable with one on.

The most important item of baby's wardrobe is the garment that is to take the place of the shirt. It is a sleeveless waist cut low in the neck, and fastened in front with small, flat buttons, and having larger buttons on the bottom of it at the back and front. To these buttons is to be fastened the outer diaper until the child is old enough to wear drawers, when more buttons are to be added. The waist is to be made of firm, soft flannel, and worn in summer and winter. There are some skins so sensitive that the softest all-wool flannel irritates them, and when such is the case the waists should be lined with the best pieces of partly worn gauze underwear, or made of silk and wool flannel, which cannot possibly irritate the tenderest skin. It is quite expensive, but that is a consideration which should not be taken into account when the baby's comfort is concerned. To do so is a penny-wise and pound-foolish system of planning which never fails to bring its own punishment.

Finish the little waists around neck and sleeves with a button hole edge in wash silk. An edge can be crochetted to look very much like the button hole stitch, and is much more quickly done. The waist should come down well over the hips, and fit easily. Very little fitting is required for the first waists, but as baby grows his clothes must be made to fit. A belt of silesia, stitched on the outside at the waist line, holds the buttons firmly without tearing the flannel, and, as the diaper or drawers are buttoned over the lower part of the waist, there is no pulling apart of the two garments, leaving part of the baby uncovered.

The outer diaper is a triumph of my own invention. It is to be made three-cornered with a button hole in the middle of the back, and another in the corner that comes between the legs. It is to be put on with the corners that come around the waist under the other one, and tucked smoothly between the limbs to absorb moisture, and prevent the untidy, flapping look that is often seen. The safety-pin is put in below the button hole, and then the diaper is buttoned to the waist at the front and back. Thus the waist is kept down, and the diaper is held in place, and the baby is made perfectly comfortable. The diapers should be made of canton flannel, with some of soft old linen for use during the first weeks of baby's life, and a number made from worn sheets that are almost as soft as the linen, and more easily procured. They are nice for inside diapers, and are not hard to wash. Only two should be put on the child at a time—the inner one being folded.

Until the baby is three months old, pinning blankets will be needed, or foot blankets as they are also called. They should be made of a light gray flannel that will stand being washed often. The most satisfactory one I ever saw was, like the outer diaper, made after a pattern not yet patented, and which has never "had its picture taken," so it cannot be easily described. To get an idea of it, take a piece of paper that is about twice as long as it is wide, and put your lead-pencil through the center of it, measuring from side to side, but considerably nearer one end than the other. If it were cut down the front, or shorter end, and a round piece cut out to fit the pencil, it could be put on without trouble. When made of flannel instead of paper, and fitted to a baby instead of a pencil, it will be seen that its advantages over the old-fashioned pinning blanket are many. To begin with, it requires no band, and so there is no ugly seam around the child's abdomen, and no unnecessary band around its waist. Then it can be easily and quickly folded back so as to form a protection for the dress, and so smooth that the folds will not be annoying. There is no extra fullness at the sides to tuck in where it is not wanted, and the back is enough longer than the front to bring over and pin, as a protection to the feet. If wide flannel is used, no seams will be necessary. It can be plainly finished with a binding, and is to be fastened in front with one safety-pin.

Pinning blankets may be made in another way that will not cut into the flannel so badly, which is quite an item to some mothers, in view of the fact that the garment is worn for so short a time. A perfectly straight piece of flannel is laid in a deep box-pleat at one end, the pleats being stitched down for two or three inches to form a sort of band. The box-pleat must be large enough to reach clear across the baby's back, or it will be uncomfortable. Tapes are fastened an inch or two from the edge, that the garment may meet in front when tied; a plain hem across the bottom completes it. It is very easily and simply made, and is preferable in every way to those which are gathered into the belt; but is not so good as the one before mentioned. Next comes the flannel skirt. This should be a modified princess garment,

cut high in the neck and with long sleeves. It is sometimes made in a "Mother Hubbard" style, but they are clumsy in flannel and are too loose for warmth. Many mothers object to having any of the baby clothes buttoned in front, principally because they do not look so "cunning." If they are sensible, however, they will make at least two of the skirts in that way, for baby's first wear, and, when they come to dress the limp little thing they will see the wisdom of it. It is also a good plan to cut the skirt from the waist part, just below the waist line, bind the edges of both pieces, furnish the waist with small flat buttons and the skirt with button holes, and button them together. Then, when the skirt becomes soiled it can be removed and replaced by another, without completely undressing the child. It is better, however, not to cut the skirt until the child is too old to wear pinning blankets, as it will not be necessary until then, and the extra seams add to the little one's discomfort.

If embroidery is used on the skirts the simplest patterns should be chosen. To me, however, trimmed clothing on a young baby looks ridiculous. A cotton skirt is unnecessary, except on dress occasions, and there should be none of those until the baby is three months old at least.

The little slip comes next. This may be made in either a princess or Mother Hubbard style. If the latter is selected, the yoke should never come beneath the arms, as it is apt to fit too closely, and is not very comfortable however loose it may be.

For the first three months the child should wear no dress at all. Instead, provide loose wrappers of cambric made plainly and buttoned in front. Be sure that they are quite wide across the back, so that the arms can be easily put into the sleeves.

Dress the baby every morning, putting on a fresh wrapper, allowing him to sleep in it at night, thus avoiding a change of dress when he is tired with a long day's handling.

A woman having a very small amount of ingenuity can cut all the little garments, even to a cloak, with but one good princess pattern to serve as a guide in size, and as to neck and arm holes.

By the time baby is three or four months old, he will have outgrown the wrappers, and will be strong enough to be undressed at night. Then he will need flannel nightgowns for night wear, and slips for the day time. The flannel nightgowns should be worn summer and winter. Make them very large around the neck and arm holes, and bind the neck and wrists with soft silk. Be sure that the sleeves are large enough to be perfectly comfortable. When the child gets large enough to kick off the bed clothing, fasten his nightgown so that he cannot become completely uncovered or put him into night drawers and stockings combined.

The seams of all the flannel garments should be sewed by hand, and with silk, then opened and caught down with the silk so as to be as flat as possible, and silk or soft cotton should be used for the neck binding.

A flannel dressing gown is a garment indispensable to baby's comfort. It is to be slipped on over his nightdress when he is taken up in the morning before mamma wishes to bathe and dress him, and is best made of dress flannel that will wash nicely and not soil too easily. For summer wear the dressing gown may be made of sateen, when the baby wears flannels nightdresses, and is often made double—the lining contrasting prettily with the outside. Colors should always be chosen that do no not fade easily. Baby's nightdress is usually damp in the morning, and the dressing

gown serves the double purpose of preventing him from taking a chill, and making him less unpleasant to hold.

It is very pretty made in the Mother Hubbard style, long enough to tuck up around the little feet, and fastened at the yoke with three buttons, and around the waist with a cord and tassels, loosely tied.

Now, with a bathing blanket, shoulder blankets, and bed comforts or pads, the layette is complete. Layette signifies baby linen; but the word is now used by those who advocate dress reform for babies, to designate that part of the baby's wardrobe which is made before his arrival, and intended for wear during the first months of his life.

The bathing blanket is simply a large piece of soft flannel in which baby is to be wrapped as soon as he is taken from the bath, to insure against his becoming chilled. It should be at least four feet square, and is better to be six feet, for it will be needed until the child is in his third year, and it must be so large that it will not fall away and leave the little wet body exposed to the cold air, when a part of it is removed in order to use the drying towel. If two widths of the material are used, sew the seam "over hand" and loosely, so as not to leave an ugly ridge to annoy the bare skin.

Regarding the shoulder blankets—it is customary to make them of a very nice piece of white flannel, or of white cashmere, and to trim them elaborately. I have seem them so richly embroidered that only a small square of the plain goods was visible in the center. Now I wish I could impress on mothers' minds the foolishness of wasting time and strength and money in such work! It is worse than thrown away. To begin with, the blanket is not necessary except during the first two months, and then it is an article of use, not of ornament, serving as a means of handling the tiny creature with greater ease and safety, and to protect the head and back of the neck from draughts. When baby becomes large enough to rebel against such confinements, and the blanket is off quite as often as it is on him, it does more harm than good, as he is apt to be covered when the room is too warm for comfort, and uncovered when some thoughtless person has left the door open. When such a state of affairs exists the blanket should be laid aside, and used only when, in carrying the baby from one room to another, he must go through a hall or room of a temperature very different from that to which he has been accustomed. A mother who has had experience knows how very soon a blanket used in that way becomes soiled, and how badly it looks, especially if it be one of the embroidered affairs over which young women delight in ruining their eyesight. Certainly, during the first few weeks of baby's life, when he should not be seen except by relatives and the most intimate friends, an elaborate blanket is neither necessary nor desirable. As a rule it is laid in the bureau drawer to be shown to admiring visitors, and the baby is wrapped in any piece of flannel that happens to be handy, and which can be easily washed—quite an item in its favor, as it is so often soiled.

Be reasonable! young mothers, do be reasonable! Use your eyes in reading some favorite author, or in admiring the beauties of nature,—you can take a great many morning walks during the time that would be spent in making that handsome blanket. Provide some plain squares of white merino if you can get it, or of nice white flannel, and bind them with silk that will wash. There is a salmon colored silk that washes well, and is very delicate and pretty. Have three of the blankets, so that they may be washed often, for a baby wearing a sour-smelling blanket is not nice to handle. It will not be an extravagance, for when the blankets are no long-

or useful as such, they can be used to good advantage in making other clothing for baby. Moreover, counting time and everything, the first cost of the three will be no greater than for the one elaborate blanket, and you will have the satisfaction of knowing that baby is not made uncomfortable by the lumpy leaves and flowers and stars of embroidery. Now here is another little item of advice that I do not expect will be followed except by the most sensible of mothers. If your servant does not thoroughly understand how to wash white flannel without causing it to become stiff, and shrunken and yellow, and you cannot teach her, then be wise and select your blankets from softly tinted goods. They are really very pretty, and have been admired even by the ladies who think that babies should always be dressed in white.

In washing baby's flannels never use soap of any kind; they should not be allowed to become so soiled as to make it necessary to do so. Never let them lie around after having been removed; as they are not to be washed with other clothes, they need not wait until the regular wash day, and it is a good plan to wash them at once; but if that plan cannot be carried out, be sure to put them where they will be exposed to the air, and will not gather dirt. Use water just lukewarm, having the washing and rinsing water of the same temperature. Shake the flannel well before putting it in water, and have enough dissolved borax in the first water to make it feel very soft, also putting a little in the rinsing water. Bluing may or may not be added according to preference. However, if the flannel inclines to the creamy tint, it is made of a dirty, greenish hue by being dipped in bluing water. Remember that the more quickly the washing, rinsing and drying is done, the more satisfactory will be the result.

These last suggestions, while not exactly pertinent to the making of baby clothes, yet may prove helpful to the mother who wishes to dress her little one all in white.

The best pad is a necessity that is provided in very few layettes. It should be made of a square of unbleached muslin, thickly padded with cotton batting, and securely tacked. It is to lay under the baby at night to protect the bedding, and should be so thick as to absorb all moisture. That renders unnecessary the putting on of so many diapers, that are as unhealthful as they must be uncomfortable. Let us now have a little *resume* of the subject of the layette in such form that it will be of use to the little woman who is inexperienced, far from mother, and as afraid to ask the advice of friends as she is nervous for fear that everything will not be exactly right.

People are becoming more sensible now in the matter of the layette as in that of the trousseau, and ridiculous extravagance is no longer aimed at. All that is desirable is sufficient clothing to keep the baby sweet and clean without too much work, and by getting along with fewer garments during the first weeks of his existence, a more complete wardrobe can be had when he begins to appear in company. This will be found to be a very economical and satisfactory plan, and we will assume that the little layette is to be provided with that object in view.

There should be three waists; one dozen outside diapers; one dozen inside diapers of canton flannel, and a dozen each made of soft old table linen, and of worn sheets; three pinning blankets; four flannel skirts; seven wrappers; one dressing gown (when soiled it can be washed and dried during the day); three shoulder blankets; one bathing blanket, and six bed pads. A number of those will be necessary because they require

so long a time in which to become thoroughly dry after having been washed; and they should never be hung up and dried after using, until they are washed. Such a practice is not cleanly, to say the least.

There should be provided several soft little comforts of cheese-cloth padded with a layer of the best cotton batting, then tied with pink or blue or scarlet wool, and made pretty with a crochetted edge of the same. These little comforts are handy to use in many ways, besides being light, inexpensive, and easily made. They are needed to throw over baby when he sleeps, or to protect the dress of a visitor who wishes to hold him, or to wrap around him when he insists on being taken out of bed before the room has become sufficiently warm.

A toilet basket is almost as necessary a part of the layette as the baby's clothes, as it saves many steps, and hastens the process of dressing, which most babies object to so decidedly. To make it, procure a large, shallow basket, and cover it with pretty paper muslin. Sew it to the sides of the basket around the top. Cut a piece of pasteboard to fit exactly into the bottom of the basket; cover that also with the paper cambric, and press it into place. It should fit so closely as to hold the cambric covering the sides of the basket firmly down without its being sewed to the bottom. Over all put dotted Swiss muslin in pleats, or shirred, or plain, as preferred. Turn the outside piece so as to form a hem at the bottom, then gather it into a ruffle, having just deep enough to touch the table. Put the muslin on the sides of the basket before putting the bottom piece in place. Edge the top and bottom of the basket with narrow lace, or if preferred, a narrow ruche of ribbon to match the paper cambric. In one corner of the basket put a pocket of oiled silk for the sponge. Around the top of the pocket sew a piece of bonnet wire to hold it open. In the center of each side have pockets of Swiss muslin, drawn in and tied with narrow ribbons. They will be found very useful, and are highly ornamental. In either end have a small square cushion edged with lace and fastened on with a bow. The cushions should be stuffed with curled hair, or some equally light substance, that the basket may not be too heavy. Furnish the basket with a soft hair-brush, safety pins, a powder puff, and a nice little soap dish with a tightly-fitting cover—for no one else must be allowed to use the baby's soap.

Quite pretty toilet baskets are made of the long, narrow baskets that peaches or grapes come in; they are covered in the same way.

Not until the layette is made and laid away, and the first clothes that baby is to wear made into a bundle by themselves, and put where they can be found at a moment's notice, should attention be given to the garments that will be worn later on. Indeed, it is not necessary that they should be begun at all until the little stranger has become a recognized member of the household, nor is it wise unless the mother is in need of some such occupation to keep her from becoming nervous.

No little dresses or slips were mentioned in enumerating the articles for the layette, but it is understood that the mother is going to dress her baby in the nice, plain, neat little wrappers day and night; these must be provided for the second quarter of baby's first year, and there will be a great difference of opinion regarding the fashion of making them. It really should depend a great deal on the baby, and that is one reason why it is wiser not to make them until you know what manner of baby he is. There are some babies so strong and active that they are better off and more

easily cared for if put into short clothes at three months of age—that is, providing the weather is warm, or the house is of even temperature.

As baby grows older and is handled more by the other members of the family, and especially when he becomes old enough to be on the floor, he will require a more frequent change of clothing. It is wise to make the little garments so large that they will not be outgrown long before they are worn out. If long slips are to replace the first little wrappers, they should be so made that they will only need a tuck or two to change them into short dresses later on. Cambric, nainsook, linen lawn and mull are all used for slips; the first two for every-day wear, and the linen lawn and mull for best. They may be finished with tucks, a plain hem, lace, or a ruffle of fine embroidery, according to fancy. There should be no stiff ruffles or embroideries around the neck, and heavy trimmings anywhere on the little garments are no longer considered in good taste, and are used mostly by the vulgar. It gives me great satisfaction to write that, for it is such good news for the babies! But mothers must fuss a little over the cunning wardrobe, as Dame Fashion decrees that every garment shall be made by hand; no ugly machine-stitched seams are to be allowed; instead, the daintiest stitches, set by loving fingers, and as much unnecessary needlework besides, in the way of ornamentation, as the mother wishes to do, but nothing heavy.

A very convenient garment is made of soft flannel, and cut after the princess pattern. The seams may be piped with some pretty contrasting color, and the bottom may be finished with deep scallops, worked with wash silk to match the pipings, and in each scallop a clover leaf, or other simple design. This garment is high in the neck and has long sleeves. It may be worn as a skirt, but is designed expressly for wear on hot summer days with no other clothing but the waist and diaper. I have described one such garment that was worn by a happy little baby of my acquaintance. It was made of a delicate shade of gray, and the pipings and embroidery were of red. She had another made of pale blue flannel with dark blue trimmings. She looked very pretty in both, and must have been comfortable.

The cloak is most often made of cashmere, and may be tinted or white, as preferred. Some of them are very elaborate, and are handsome when new; but after a little wear they become soiled, and then look quite as shabby as any other soiled finery, and much more so than plainer cloaks would. Line the cloak so that it will be comfortable; dispense with expensive trimming, and spend the money thus saved on goods that will be worth making over into something else when the cloak is outgrown. I saw a very handsome cloak recently, made of heavy, all-wool dress goods costing a dollar and a half a yard. The color was a pearl gray. It was cut after a sacque pattern, and had a long cape gathered on a yoke and finished with a plain round collar. The cape and collar were lined with rose-pink silk, and the cloak was finished with bows of pink and pearl gray ribbon. The hood of swan's-down was also trimmed with bows of pink and gray.

It is well to make such clothing by hand, not simply because it happens to be fashionable to do so, but because the seams are more easily ripped apart when baby wants larger clothes; and, because they soon have to be made larger, the seams should be taken deep, especially the under-arm seams.

Stockings will be needed as soon as the pinning blanket is discarded; before that they are only one more trial for the little martyr to get used to.

Babies should wear woolen stockings until they are three years of age. Those knitted at home of fine Saxony wool are the prettiest, warmest, and most economical in the long run. Knitted or crochetted boots should be worn with them at first, and afterward, moccasins made of chamois are very comfortable, convenient, and easily procured. A child should not be compelled to wear leather shoes with stiff soles until he is at least a year and a half old.

There is not much change in the style of baby's dress until after the third year. The diaper should be discarded as soon as possible, and drawers substituted. The same style of waist as that described for the first wardrobe will do nicely until the child is too old to wear waists, but buttons must be added to fasten the drawers in front, behind, and at the sides. The elastics that support the stockings may also be fastened to the waist at first, but shoulder-brace stocking-supporters are best for children over five years of age.

Small, flat buttons should be used wherever possible until the child is four or five years old, as children are liable to be hurt when falling heavily on the large pointed or rounded ones.

Make the little one's clothing a study; it is really a fascinating one. A child can be dressed prettily and yet sensibly. The clothing ought all to hang from the shoulders; it should be loose and fit easily—all parts of the body being equally well protected, and in accordance with the weather. These suggestions carefully observed and acted upon will bring gratifying results in the way of good health, and an even and serene temper.

CHAPTER III.

BABY'S ARRIVAL.

THE time has arrived when the baby is to put in an appearance, and there is much excitement and nervousness. There is no need to write directions for the mother's use at this time; there will be those present who will see to that. But the little one—how shall it be cared for? If some of the receptions that have been given to babies, and by nurses who possess at least an average amount of intelligence, were to be described here exactly as they were conducted, the writer would be in danger of being accused of exaggeration—so heartless and devoid of common-sense would they appear.

A competent nurse should be engaged, so that, in case the doctor does not arrive in time, the necessary work can be performed by skilled fingers. Baby should have one friend present in his behalf before the cord is cut that ushers him into an independent existence. At that time most attention is apt to be paid to the mother, and the baby suffers in consequence. Some practitioners advance the theory that many people suffer through life from a heart-trouble caused by cutting the umbilical cord before it has ceased pulsating; and their arguments in favor of that theory certainly sound plausible. Be sure the pulsations have ceased, then cut and tie the cord immediately. Before it is time to perform that task, however, examination must be made to see that the child's mouth is not filled with mucous, which often prevents breathing. No one should be entrusted with the care of the baby immediately after its birth who cannot perform the service required intelligently. As soon as the cord is tied, baby should be carefully lifted in a towel, to prevent its slipping from the nurse's grasp, and carried into another room where the temperature is as high as can be comfortably

endured. No adult would enjoy being carried, in an undress condition, from a room where he had been confined for some time to one at least twenty degrees colder! Yet that is what the new-born baby is obliged to endure. Not only that, but he is usually carried into another degree of temperature still colder within half an hour, and bathed in water which may be of the same temperature as his body, and may not be, and all the while lying without the least protection from the air, which striking the damp skin, produces a sensation that could not be endured by the strongest adult. Usually it is not endured very patiently by baby, as his lusty cries testify; but nurse does not understand the meaning of his protest, and declares that he cries because he is hungry and must be fed. Sometimes sugar is done up in a rag, moistened with milk, and stuck into his mouth to keep him quiet until he can be tortured in the bath as long as the nurse thinks necessary, and he sucks down enough dyspepsia and colic to last a long time! Sometimes he is fed sweetened milk and water from a teaspoon, and then begins his first acquaintance with indigestion.

After the tender flesh is washed and wiped until it must feel raw to the bone, and the little joints have been twisted until they are nearly dislocated, and the wee bit of hair is brushed until the scalp smarts, and when the stomach is rebelling against the unnatural food poured into it, it seems as if it ought to occur to some one present that baby must be tired and ought to have a rest. But no! People are not thinking of the comfort of the helpless little stranger, but of gratifying a love of the sensation that comes to many women when a baby is born, and is to be seen for the first time. They cannot wait to let him rest, but carry him to the proud papa, who takes him awkwardly, perhaps treats him to his first smell of tobacco, tosses him a little because he does not know what else to do, then gives him back to nurse. She carries him to mamma, who hugs him and nearly smothers him with kisses, and then invites him to dinner. She has not yet had time to rest from the ordeal through which she has so recently passed; her pulse is bounding, and her nerves are all unstrung, and the food she has to offer certainly cannot be in very good condition, yet it is considered quite good enough for the poor little baby who cannot help himself.

Now, how much more sensible would be some such plan as the following: Make the mother comfortable, darken the room, and leave her entirely alone for a little while, that she may rest, and then give her a cupful of nice gruel to drink before baby is brought to her. While she is resting, the baby must be cared for in a room where the mother cannot hear him should he cry, and which, as has been said, is so warm that it is quite uncomfortable for the nurse.

Hold him with his feet toward the fire, and so that the light cannot strike his face. Lubricate him all over with fresh lard that has been boiled in water, then skimmed off when cool. Some nurses use sweet oil, but the smell of it is unpleasant to many, and lard serves the same purpose, and, after being boiled in water, is almost scentless. Use plenty of lard, and be sure that it is warm, but not hot, before applying it. Put it on as quickly as possible, and do not move the baby any more than is necessary; then cover him with the bath blanket, one end of which covers the nurse's lap, and hold him very still for a little while. The baby will be quite apt to enjoy that sort of treatment, and he may go to sleep. He certainly will not cry, unless he is treated so carelessly that he is forced to protest. Please remember that he is not used to being trotted, or rocked headforemost on the nurse's knee, and that it is not wise for him to have many new experi-

ences the first day. It is strange how few women there are who can be perfectly quiet while holding a little child!

After a time wipe off the lard with a soft cloth, that has been warmed until it feels comfortable when held to your own cheek; it will be found that very little of the viscid matter will be left on the body. There is no use in keeping him uncovered while doing this, unless you have had so little experience that you are awkward. Now take a piece of soft linen about six inches square, and dip it into mutton suet that you have melted in a saucer, and which is just warm. A hole must first have been cut in the center of the linen, and through this hole draw the cord, folding the ends of the linen carefully so that the cord is completely covered, yet not compressed. Lay it upwards on the abdomen and place over it a piece of very thin flannel doubled to form two thicknesses, and large enough to completely cover the linen. Now put a strip of old flannel loosely around the body, pinning it at the side. There is no necessity of turning the child over to do this; it can be slipped under him so carefully as not to disturb him at all. The flannel should not be hemmed, and is only to be used until the child can be dressed. Put on one diaper, composed of a single square of the old linen; wrap him in one of his shoulder blankets; pin it securely to keep it in place; over all put a spread made of the cheese cloth, and then lay him where he can be warm, and perfectly quiet and shaded from the light.

I know there are fastidious mothers who will hold up their hands in horror when they read this, and insist that the baby shall be washed and made decent the very first thing! This is not written for mothers of that class, but for those who are willing to learn, who consider the comfort of the baby as paramount to the gratification of their own vanity, and who try to realize how the little one must suffer under the treatment which he is usually forced to endure.

When he begins to be restless carry him to his mother. She will be rested and ready to receive him. The food he now takes should be the first he receives; it acts as a stimulant and a laxative, and is just what the baby needs.

There are exceptional cases where the child must be given a little water in order to get the mucous from his throat, and sometimes when he is very weak, a few drops of whiskey may be given as a stimulant. If the baby is born during the night, it is far wiser not to bathe him until next day, and he should be handled as carefully as possible. If he cries, it is not because he wants some one to walk the floor with him, or rock him until he is dizzy, or place him in a different position every three minutes.

In the matter of food most people seem to think that Nature forgot to provide for little babies, though they can see that the young of all other species is provided for. The mother has but little milk at first, but instead of taking that fact as a warning that baby needs but little, and must not be allowed to eat what he does not need, they immediately start the cry that baby is starving, and must be fed, and so his stomach is kept distended with food that it cannot digest.

An old doctor said once, when asked what to do with a child that refused to nurse: "Let him alone until he gets hungry. I'll warrant he gets enough to keep him from starving. In fact, you would not find it easy to starve a new-born baby to death. It is much easier to kill them by over-feeding."

Baby must have his first bath. Select a time for it about half-way be-

tween meals, the next morning after his arrival. He is rested then, and has gained considerable strength, and, besides, is becoming used to being handled. Make all preparations for the bath before disturbing him. Be sure that the room is warm enough, that the water is of the right temperature (you can determine that by plunging your elbow into it), and that baby's clothes and toilet basket are at hand. Remember that the skirt and wrapper selected for his wear at first must button in front; then the sleeves of the skirt can be put into the sleeves of the wrapper and both garments put on at once, and baby will have to be moved less often. Be sure that the blanket is warm and well aired. You, of course, washed it out at once after using it around the dirty little new-comer, and hung it by the kitchen fire where it would dry, in readiness for the first bath. It will require but a moment to remove the shoulder blanket pinned around him, and take off the dressing from the navel. Some nurses do not believe in doing that so soon, but I think it is wiser, for then you can be sure whether all is going well or not.

Whether to put the baby into the bath-tub or bathe him while he lies in your lap is the question that must be decided in favor of the way in which you can be most expeditious, and expose him least to the cold air. If he is to lie in your lap, he must be bathed entirely under one-half of the bath blanket. It seems so strange that nurses can see the necessity of taking that precaution when bathing an invalid, but not when bathing a little baby!

The easiest way, according to my notion, is to have just enough water in the bath-tub to cover the baby when he is laid into it. Wet his head first, then lay him in the tub and keep his head above water by placing your left hand under his neck. Have the bath-tub on a chair facing you, and spread the bath blanket over the back of the chair. That you may judge whether these directions are sensible or not, just apply them to yourself. Do you feel as comfortable when half under water as when the water reaches to your chin? To be sure you do not, so do not bathe your baby in a wash-bowl where only part of him can be immersed at a time. A very good-natured baby may submit to the wash-bowl without protest, but it is not fair to compel him to do so. A tin bath-tub long enough to lay baby down in does not cost so much that it cannot be afforded by nearly all mothers. If the water is of the right temperature, baby will enjoy lying in it; but do not keep him in a moment longer than is necessary to get him clean. When that is accomplished, throw the blanket over the tub in such a manner that, as you lift him from the water, he will be completely covered, and lay him in your lap. A little practice will make you so dexterous that you can manage to lay him on one-half of the blanket while the other half covers him, and the blanket folds over towards you; then you can get at him with ease. I know one lady who practiced lifting a large and very limp doll from an imaginary tub in a chair, until she became quite proficient.

There may be those who, in reading this, will think that too much attention is given to details. But if they have ever been near a screaming baby who was being tortured by his first bath, and then could see that same child when he had become used to being properly bathed, they would recognize the necessity of lessons that will help mothers to do the better way. A baby who has been bathed in the old thoughtless way will not at first submit to ever so great an improvement without his usual vigorous protest, because he has a vivid remembrance of what he has endured, and

is so full of apprehensions that he does not realize that he is being better treated. There is no reason why a child should cry when being bathed if he is handled carefully, bathed in water of the proper temperature, and not allowed to become chilled.

The baby under the bath blanket is now being wiped dry, with a soft linen cloth, and rubbed a little, gently, with nurse's warm hand to prevent any possible prickling or crawling sensations. Then the navel is dressed exactly as it was at first, but instead of the strip of flannel being used to hold the navel-dressing in place, it is held by the waist which fits just closely enough to keep it from slipping and to form a gentle support of the abdomen when baby cries.

Many doctors now claim that no dressing of the sort is at all necessary; that the navel dries up faster and heals better without it, and they also claim that the new born baby should be dressed simply in a plain, loose flannel wrapper and a diaper. But, though they have a great deal of sense on their side of the question, they are not going to have any followers for some time. There are many mothers who object to having their babies compared to puppies and kittens even in regard to the necessity of wearing a band tightly pinned about the little bodies. All reforms must move slowly, so we will dress the navel as directed, and put on baby's other garments.

The powder puff is used, but not too liberally. The little creases must not be filled with enough of the powder to form into a paste when it becomes moist. For at least a week none but the soft linen diapers should be used on baby and but one at a time. In dressing him in this way he need only be turned on his face once—when the waist is fastened—and his arms need be moved but twice. It is really a short piece of work to give baby his bath, and after it he will usually be very good until it is time for him to have luncheon.

In this little talk an effort has been made to give the lessons so plainly that the most inexperienced can care for a baby more intelligently than many poor little ones are cared for at present. Much depends on everything being done right at first.

Do not try to press the head into shape when there is a malformation caused by a difficult birth. It will come all right if left alone, but, if interfered with, serious trouble may result. This should be impressed on the mind of the young mother, as there are so many old ladies who will try to convince her that baby's head will never be shapely unless she makes it so.

Great care must be taken that the navel takes its proper place as it heals. If it begins to protrude, take a cork and whittle it to a blunt point—so that it resembles a small acorn only not quite so pointed; cover it with linen and use it to hold the navel in place, fastening it firmly with strips of court plaster, and with the waist over all.

CHAPTER IV.

CARE OF BABY.

On the first day of baby's life begin to teach him regular habits, and be sure that you do not teach him bad ones. Many a child has been punished, many a mother's days made miserable because of habits that she herself taught him when she thought him too young to learn anything. Do not make that mistake; babies are creatures of habit just as older people are, and they begin to learn from the hour of their birth. At this time they know

nothing about being rocked, or carried about the room or taken up and talked to the moment they open their eyes, or being fed at all manner of hours, nor need they ever think that such treatment is a necessary part of their existence, unless they are taught to so regard it.

Perfect rest, suitable food, and plenty of warmth are all that a baby wants during the first weeks of his life, and he will not cry if his wants are all supplied.

From the first the baby should be fed regularly, and bathed regularly and put to sleep regularly. He should not be taken up and played with when he is quietly looking around him, unless you really wish to keep up the practice through his boyhood. Neither will you walk with him, if you are wise, for the same reason. Remember that it will not benefit him; at the start he does not cry to be walked with, although he very soon gets into a habit of doing so.

When he begins to cry do not get panic-stricken. You would not if you knew what a ridiculous figure you cut to the observer who is not alarmed or made nervous by the crying of a baby. It is not uncommon to see a whole household thrown into the utmost confusion by a baby's attempt to express himself, and their ineffectual, because purposeless, efforts to quiet him are really ludicrous. Let us imagine ourselves in his place, but enjoying (?) exercises which, compared with his, are in proportion to our size and strength.

In the first place something has happened to make us uncomfortable, for which we are not in the least responsible and which we have not sense enough to bear quietly. We are in pain from the effects of over-eating, or from having eaten that which does not agree with us. We all know the feeling, and can imagine how we would enjoy the following course of treatment: First: tossed violently in a blanket, which would be about the same as the trotting process that a baby has to endure. Second: carried in a mad race around the room, subject to a bewildering number of turns, and a sudden jounce when least expecting it. Third: patted on the back with a mallet. Fourth: turned suddenly and without warning on the face, and swung violently back and forth, head foremost. Fifth: rocked until we are dizzy. Sixth: turned over to a fresh tormentor who goes through the same course of treatment followed by his weary successor. Seventh: compelled to swallow food until we can hold no more. Eighth: gagged with a mixture of indigestion producing stuff tied up in a rag. I imagine we would think ourselves very greatly abused.

A baby is really better natured than an adult, for he seldom cries over imaginary woes. If he is not hungry or tired or cold; if his clothing is comfortable and his food agrees with him; if he has not been allowed to eat too much or at irregular intervals; and if he has not been made nervous by over excitement, or lack of sleep, or too much handling by strangers, he is not going to cry. The mother and nurses are at fault if he does cry, for they have no right to let him be abused in any of the ways suggested. It is their business to protect him, and the penalty they have to pay in nights of sleeplessness, and days of wearisome baby-tending when they neglect that duty is none too great, and would seem, to baby's sympathizers, a desirable little bit of justice, were the baby also not obliged to suffer.

Through some carelessness of nurse or mother, baby has occasion to complain, and does so as lustily as he is able. Now, don't get excited! Think, quickly, of the events of the day, to discover a key to the complaint

that you may give relief. He is your patient; you are physician, and he has a right to expect intelligent treatment, and a right to be wrathy if he does not get it. If you allow yourself to become nervous, you are only going to make matters worse. It is not so very difficult for one who has the entire charge of a baby to discover where the trouble lies, and it should not be difficult for her to find the proper remedy. And here let me say that it is cruel to give a little child into the care of half a dozen people. He is sure never to be half cared for. I am aware that many children have lived under such treatment, but no sensible person will pretend to argue from that fact that it is desirable, or that a different method might not be adopted which would result in added comfort to baby and all concerned, or that the statistics of infant mortality might not be made less startling. Men have lived through the hanging process; but we would not use that fact as an argument in favor of hanging as a sort of gymnastic exercise.

Nor is it any more sensible to say that because such treatment has not warped the natures and ruined the intellectual powers of the entire human family, that a more reasonable course might not raise the standard of the human race to a satisfactory degree. At any rate, it can do harm to assume that it will, or to keep on repeating the lessons taught by those who are entitled to the name of professor in such matters, until the dulled ears of mothers shall begin to recognize the truth, and they are induced to try experiments for themselves with a reason as the incentive to each experiment.

It is more difficult to properly train a child when the hereditary tendencies and pre-natural influences have been undesirable; yet I do not wish the mother, whose eyes have just opened to her mistakes, to imagine that now there is nothing left for her but to bow before the inevitable. On the contrary, her exertions must be doubled, for she not only must try to overcome evil tendencies, but to supplant them by those which are good.

The principles taught by Professor Fowler might be found very suggestive in this connection; for, though he is often accused of being an extremist, and it is a fact that one who should undertake to carry out his ideas would be in danger of insanity, yet no one who reads him carefully will doubt that his theories, in general, are based on truth. We will convert one of them into a nice, little, every-day lesson to be used as an illustration. Suppose your boy gives evidence of having been born with an ungovernable temper—a well-defined organ of temper we will call it. You must not add to it by furnishing him with opportunities of displaying his infirmity—but rather let it become inactive from want of use, and train the organs of cheerfulness and self-control and good-nature until they dominate the undesirable one.

It is easy to be good-natured when there is nothing to provoke ill-nature; that every one admits. That it is possible to get into a habit of being good-natured no one will deny; and that habit has great influence over man is equally undeniable. Then if the evils of ill-temper are firmly impressed on the mind, and precautions are taken to build resistances against the temptation to be ill-tempered, the person in question will be quite sure to be fairly good-natured. I believe this to be true of all other of the human characteristics, and that, by thoughtlessness in training, a child's mental and moral characteristics may be made undesirable.

"Not one baby in a thousand is properly fed," said a physician one day, "and it is a good thing for the doctors that they are not. Why," he added, it is my firm belief that if every child that comes into the world during the

next twenty years were to be properly fed for the first ten years of his life, a large proportion of the doctors would have to seek some other occupation."

"And we, lawyers, too," answered his friend, "and more especially if the proper feeding were to be continued for a few years, for nothing so surely produces bad blood and quarrelsome tendencies as a disordered stomach."

Mrs. Henry Ward Beecher says that few people have any clear idea of what infants suffer simply from an insufficient amount of food—that they cry quite as often from starvation as from colic, and that there are not many mothers of the present day who are not able to supply nourishment sufficient for the healthy growth of their children, without feeding them in part from the bottle. She has in mind the city mothers who are robbed of physical strength by the excitement, dissipation, and nervous exhaustion of city life, not the women who live on farms.

It is better for the child to be left as nature intended, unassisted by artificial methods, and the mother should do all she can to fit herself for nourishing the helpless little being that is so dependent on her. She must remember that the food she eats is the food that nourishes baby, and so, for its sake, if not for her own, she should abstain from highly spiced food, pickles, stimulating drinks, confectionery, and all else that takes her appetite and repays her with a fit of indigestion. If, before the baby's birth, she ate but little bone-making food, she must make that loss good now; and there is no way in which she can do it as safely and so well as by nursing him herself. I have very little respect for that mother who, to gratify a depraved appetite, will deliberately rob her babe of that which no one else can give him, and what he cannot do without.

Not only in regard to the food she eats must the nursing mother be careful; if she takes cold, or is ill in any way; if she suffers from indigestion, or loss of sleep, or nervousness, or from over-work, or worry, or too great excitement, the baby must suffer too, though, perhaps in a way so different that she might never suspect the cause. Whatever greatly affects the mother, either physically or mentally, is sure to affect the child in a greater or less degree. The mother has no more right to ignore that fact, and persist in doing what is most satisfactory to herself, than she would have to inflict torture on an adult, or to entice him into the paths of sin simply because it was easier for her to do so than not.

The influence that the nursing mother has over her child is almost as strong in the woman who nurses a child not her own. This should be thought of by mothers who conclude to hire a wet nurse. A woman should be chosen who is strong and robust, rather than fat. She must be free from hereditary tendency to mental or physical disease. It is better that she should not nurse another child at the same time, and she should be willing to eat only such food as would agree with the little one given into her care. Women between twenty-two and thirty-five years of age make the best wet nurses. The nurse should be of a cheerful disposition, have regular habits, and should not be allowed to over-work.

A medical journal tells of a mother who attended the funeral of a friend, taking her baby with her. He became fretful, and she nursed him to quiet him, all the while crying bitterly. When getting ready for the drive to the cemetery, she noticed that her baby looked sick and went home with him. In less than two hours he was dead.

Numerous instances have been recorded of children who have been thrown into spasms from being nursed when the mother was angry, or sad, or otherwise greatly excited, and it seems as if they had become so common that mothers might be more careful.

I once heard a mother say: "I ought not to have eaten that cabbage to-day, for baby is always sick when I eat it; but it was so good that I just could'nt help it!"

That mother often remarked that she loved her baby better than herself, but certainly her actions did not go to prove any such assertion. What made her conduct still more unpardonable was the fact that she knew very well the influence of the nursing mother on the child, and how clearly it was proven in her case, for she always doctored her baby by taking the remedies herself that she thought he needed, and, after having eaten the cabbage, she tried to lessen the little one's pain in the same way.

When it is known that the child can be so greatly affected by the mother in her undesirable moods, there is no reason to doubt that her pleasant ones also affect him; therefore, she should endeavor to be calm, and to think her happiest thoughts when nursing her baby, and for some time before. She can, at least, refrain from nursing him until she has had time to recover somewhat from her fit of grief or anger; for it is better that he should go hungry for a time than that he should eat such food as she can offer him. If the attack of excitement has been severe, the breasts should be emptied by a breast-pump or otherwise, and the infant not allowed to nurse until they fill again under more favorable circumstances.

Usually the quantity of the mother's milk is not so deficient as the quality; and, if the baby frets while nursing, or to nurse oftener than he should, she should at once take measures to find out if he is being sufficiently nourished.

Dr. Verdi says that the mother's milk, to be good, should be white, sweet, opaque, and of a very pleasant taste. It contains globules of fat or butter, caseine or cheese, sugar of milk, salts, and a little yellow matter. A drop of good milk on a plate of glass will not run off easily; it will maintain a globular form, and adhere somewhat to the glass. That is not so with milk deprived of its solids; it will run off quicker than water, on the slightest inclination of the glass.

If it is found that the milk is insufficient for the child, other food must be given it. Under such circumstances it is wiser and more convenient to nurse it during the day and give it the bottle at night, as the mother can get better rest, which is necessary to make her milk good. If possible, find out what necessary properties of food are lacking in the mother's milk, and supply them in the other food given it; this may be done very successfully in the cases which often occur where cows' milk will not agree with the mother's milk in baby's stomach.

"It is so hard to bring up a bottle-fed baby!" How often we hear the cry, and it certainly is not easy. Nothing can be easily done in a way opposite to that which Nature intended, yet many things might be more easily done than they are, as well as more successfully, if common sense in the care of babies could only be taught to girls. Instead, they never give the subject a thought until they are married and have a baby of their own to practice on, and the poor little thing must suffer while the mother is learning from experience how to care for it.

With bottle-fed babies more care must be taken to feed them properly than is necessary when the mother nurses them; but it should not be with-

held, for great care in feeding will result in much less care being necessary in other respects, and in the happiness of having a healthy, laughing baby, instead of a sickly, crying one.

As long as young people persist in marrying without giving any thought to the welfare of the babies that are very likely to come into their homes, just so long will there be mothers who are unfit to or incapable of nursing their babies, and just so long must there be bottle-fed babies. A woman of scrofulous constitution, addicted to recurring diseases of the skin, or one subject to hereditary diseases, should not nurse her baby—neither is she fit to be married—for it will stand a better chance of having health if brought up on the bottle.

To begin with, provide two bottles and tubes for the baby, and use them alternately, keeping the one not in use in a bowl of cold water until it is needed again. Scald both bottles and the tubes every night and morning, for baby's health depends a great deal on the cleanliness of the bottle, which, when uncared for, so soon collects the tiny, health-destroying germs.

A vigorous child should be fed every two hours during the first weeks of its life, then every three hours, and after the tenth month every four hours. It should be fed regularly, and should not be allowed to have any food at all between meals. This rule is for the day time only. At night it should not be fed so often, and should be taught at as early an age as possible to sleep all night without food. That, of course, will depend a great deal on the nature and physical condition of the child. Many babies have been taught to sleep all night without food before they were nine months of age, and no baby of that age should be fed more than once between nine o'clock in the evening and five in the morning.

Never give a child food to stop its crying. If you feed it regularly, and give it proper food, it need never cry because it is hungry. She is a very foolish mother who will give her child an opportunity to cry from such a cause, and must be anxious to tend a peevish baby. If you have fed it properly and it cries, it is not because it wants more food, but for some entirely different reason. To be sure more food may serve to stupify it, rendering it less conscious of its trouble, but is that a wise course to pursue? Usually he cries again when he recovers from his stupefaction, and either he must be stupefied again, or means must be adopted that should have been used in the first place, and which would not have tended to give the child objectionable habits.

Some nurses consider it a good sign when baby throws up his milk, but it is simply an indication that he has a stomach strong enough to rebel, when overloaded, and relieve itself. It is no sign at all that it will always remain strong enough to relieve itself, though it will never cease to rebel when abused. When a child throws up its food it is an infallible sign that its mother does not know how to feed it; but somehow that sign receives very little consideration from our honored grandmothers. Tell them of it and they say "our babies lived through it"—the old, worn-out argument! So their babies did, but they were unfit to have babies of their own who could "live through it," and every year we have more and more nervous, dyspeptic people whose parents and grand-parents "lived through it," and the infant mortality proves that there are more babies who could not "live through it."

Cows' milk is most generally used for bottle-fed babies, as it is the most easily procured, and it is a very good substitute if properly given. It con-

tains about four times as much caseine, albumen and albumenoids than woman's milk, and less sugar; consequently there is four times as much coagulable material in the cows' milk. The acid gastric juice in the stomach coagulates the cows' milk into hard masses difficult to digest, while the woman's milk is formed into a loose, light mass readily attacked and broken down. The result of this difference, as may be readily seen, must greatly affect the digestion. These properties of the cows' milk must be altered in order that it may become a good substitute for the natural food. The quantity of caseine must be decreased, and the sugar and fat increased. Practically the caseine may be reduced by diluting the milk with water, and the fats and sugar increased by adding cream and sugar of milk. The tendency to firm coagulation may be obviated by adding lime water or barley water. Only sugar of milk should be used in food for babies, as any other sugar is apt to cause acidity. The milk must be diluted according to the digestive power of the child's stomach. Some babies require much less nourishment than others, and would become ill on food that other babies would thrive on.

Begin by adding an equal quantity of water to the milk, and then add less water as baby shows that he can take more nourishment without suffering. There are few babies under six months of age who can take undiluted milk; and it is said that there are some who can never take milk at all. I have always believed that such need not be the case if they were fed it properly in the first place; but when a baby's stomach once gets out of order, it is not easily made well again. Such babies are very hard to bring up, because it is difficult to know just what to feed them. When, however, you have discovered the food best suited to them, they are often less trouble than other babies.

I have found few mothers who were very greatly in favor of the baby-foods so freely advertised, but many having decided objections to them. They should be used only when prescribed by a doctor who knows the child's peculiarities, and who has had sufficient experience in caring for sick babies to make his opinion worth a second thought. It will be noticed that, as a rule, the old doctors who have had babies of their own are not the best friends to the manufacturers of the baby-foods, all of which are warranted to be as good as, if not better than the mother's milk.

One doctor who has been very successful in prescribing for sick babies recommends food made from lentil-powder as best for babies, next to their natural nourishment. A dessertspoonful of the lentil-powder is soaked for half an hour in a gill of water, then half a pint of water is added, and the food is boiled for two hours, skimming it as it needs it. When done, there must be a pint and a quarter of the food. A little sugar of milk may be added.

Next to food prepared from lentil-powder, that prepared from oatmeal has proven most satisfactory, in his estimation. Two dessertspoonfuls of the oatmeal to a pint of water will make it quite strong enough at first, and may make it too strong. It should be strained through a cloth when it is sufficiently cooked, that none of the hulls may find their way into the stomach. As baby grows older this broth may be made with milk, and is very good food for nearly all children. It, too, should be sweetened with sugar of milk.

On account of sickness I was obliged to wean my baby when she was seven months old, and in August of an unusually sultry summer. Nothing seemed to agree with her, and I was in despair when a midwife told me to

try whey, saying that by its use she had succeeded in bringing up two adopted babies, both of whom were sick when they came under her care.

I procured a nicely dried rennet, and twice daily a piece an inch square was cut into bits and soaked for half an hour in a tablespoonful of warm water; then the water was strained into a quart bowl full of new milk warm from the cow. In a little while the milk would become thick and could be cut with a knife into squares. When the whey raised to the top it was dipped off carefully, so as to get but little of the white curd, and that, sweetened a very little, was all baby had to live on. She did not like the taste of it at first, and refused to eat; but when she got hungry enough she concluded to try it, and soon made no further resistance. When I began giving it to her, her bowels moved ten times a day on an average. In two weeks she looked healthy and actually began to gain flesh, and in three weeks her health had so improved that I thought it would be safe to begin giving her more nourishing food; so, during the middle of the day, I added a very little cream to the whey, and sweetened it a little more, and in a few days I gave her diluted milk without the rennet. I do not believe I could have brought her through without the whey. By removing the casein, no hard lumps could form in the stomach which was too weak to digest them; but much of the nutriment was also taken. A child would not thrive on such a diet long, and it should be resorted to only as a temporary expedient.

My baby never tasted another food than milk from that time until she was over a year old, when she was a strong, good-natured baby; in fact she had very little food except milk until she had passed her second birthday. She had her bottle as long as she wanted it, but discarded it of her own accord before her third birthday.

It is good for a child to take its milk from a bottle, because it drinks it so much more slowly than from a cup.

There are many other kinds of food given to babies, principally farinaceous, but they are seldom suited to the needs of little ones, and are most valuable later on when a change of food is desirable. A very good food is crust coffee made from browned crusts of home-made bread. Bakers' bread should never be given to a child, because it is usually made of inferior flour, and contains alum. Rice water containing a few teaspoonfuls of sweet cream, and sometimes pure rice water are given. Barley water is highly recommended by some nurses and physicians, as is tapioca, but none of these foods contain all the elements demanded by the growing child, and only serve as substitutes until something can be found that will do better, or until its stomach becomes strong enough to take food better adapted to his needs.

From the first day of the little one's life give him cold water to drink, in small quantities at first, which may be gradually increased, though much should never be given at a time.

It is almost as important that baby should be kept warm enough as that he should be properly fed. Many babies cry because they are cold. For some time after their birth they are not provided with a natural means of warmth, and a sufficient amount of heat must be kept up artificially, but not spasmodically. There are many mothers who wrap their babies up until the perspiration starts from every pore, and then, suddenly discovering that they are too warm, remove the clothing, thus permitting the cold air to strike them and give them an uncomfortable chill, quite sufficient to cause loud complaint.

Very young babies should be kept in a room of uniform temperature; and when they are old enough to be carried out they should be dressed for the occasion. The amount and kind of clothing provided for them must always be in accordance with the weather. Use common sense in the matter, and baby will repay you by allowing you much more time for rest and recreation.

I believe that babies cry as often when they are tired, as for any other reason; yet many mothers will laugh at the idea. But think how many things they must learn, how many different objects they must see, how many different voices they must hear, how many different people hold them, and how many different ways of being held they must get used to! No grown person can be in a crowd of strangers all day without feeling utterly worn out at night, but few of them are careful of the baby on that account, simply because they have the idea, and are determined to stick to it, that babies do not feel anything, and nothing makes any difference to them.

Until the baby is two weeks old no one but the nurse, the doctor and the members of the family should be admitted into the room, and the visits from the family ought to be few and far between until the baby is nine days old. When they are permitted to enter the room, the baby should not be passed around like a mere lifeless curiosity. Such a practice is a species of refined cruelty, and though very gratifying to the older members of the family it should be abolished for the sake of the baby. By refusing admittance to visitors the mother is saved from excitement which, though pleasant, is very fatiguing and leaves her in a condition less fit to properly nourish the little one. Even from causes seeming of no greater importance than that have sprung serious consequences. To the mother who feels much better than she expected to, and who is anxious to show her new baby, such requirements will doubtless seem entirely too strict; but they are not so, and later on the mother will be very glad that she has fulfilled them—or she would be so if she could only appreciate just how much she has gained thereby.

Most babies are played with altogether too much. The temptation to do this is great and is overcome with difficulty even by the most prudent. Such a course is not only unwise but is very dangerous. The little ones become too much like hot-house plants—very forward and brilliant at first, but unable to compete in any way with plants grown in the garden, when placed under similar conditions. Many babies die because they are physically unable to support the calls upon their mental powers; and thousands of babies are fretful just for the same reason; they are mentally tired and physically tired, and do not know what ails them, or what they want. It is wrong to try to get them into another play, or to further tax their brain power in any way; yet it is often done as a means of quieting them, and is often successful, but only for the time being. I have seen people at some important entertainment so weary that they hardly seemed able to stand another moment, and looked as if they did not care to see another sight. But something of interest would come along, and in the excitement of the moment all weariness would be forgotten; but, after all was over, they were really more worn out than they would have been had they gone home before this last bit of excitement. So it is with the baby who is played with when he has already played until he is weary to fretfulness.

When the baby wakes up and is good let him lie quietly as long as he

will, not disturbing him more than is necessary to see that his clothing is comfortable, and to turn him on the other side to rest him. He may not begin to laugh and play at quite so early an age, but so much the better for him! You need not feel badly when your neighbor with the forward and troublesome child tells you that your baby is backward; console yourself with the thought that he is accumulating strength of brain and muscle that will be a grand reserve force to serve him in the years when he is learning, without trouble, what the young man who was "such a smart baby" cannot learn at all, on account of a chilled brain and nervous, feeble constitution.

When your baby cries and you have reason to know that he has been fed properly, and is as comfortable as he can be made, just consider that he is tired and nervous from the "overwork" of being handled too much, or the "over-excitement" caused by the many demands that society has made upon him, and put him to sleep in a quiet room. He may be a little refractory at first—you yourself are at times, you know. There are many nights when you are too tired and nervous to go to sleep, even when you know that it is best for you to do so. Baby cannot reason about it, and does not understand that it would be wiser for him to keep still when every nerve is quivering and the muscles will not rest. Get baby into a quiet room just as quickly as you can, and pay no attention to the cunning ways in which he will try and entice you into a romp. You are sensible now, you know, and are going to do what is best for baby. Undress him, or loosen every garment that can possibly bind him if he should roll around in his sleep. Rub the back, feet and limbs with your hand, after dipping it in warm water, until he begins to be quiet, then using a napkin out of clear water, just warm enough not to be chilly, fold it, and put over his eyes and down around his ears. He will be likely to resent such treatment at first, but in a few moments he will be sleeping soundly, and when he wakes up the weariness and nervousness and headache will be gone. Do not rock him to sleep; it is fun for you, but it is not good for him. It gets him into a bad habit, and he does not sleep so soundly as he would if allowed to go to sleep on the bed. A child should always sleep on his side. Teach him to do so from the first. He is not so apt to become choked by the food rising in his throat, or to suffer from bad dreams, which often cause children to wake up crying, and he will also be in less danger of getting into a habit of wetting the bed.

Buy sea salt and boil it in soft water until it is well dissolved, then put it into a bottle where it will be handy. When wanted, pour a little of the salt water into the wash-bowl of clear water; thus your baby may have an invigorating sea bath every day. It should not be nearly so strong of the salt as a grown person would require, please remember. From the very first month baby can be rubbed in this way when he shows signs of weariness, and he will sleep so soundly after it.

I used to rub my baby every night before putting her to bed, and before she was a year old she would often sleep all night without once wakening. When she began to run around, and would get tired and fretful, I have often undressed her, given her a plunge bath in a tub of warm water, wrapped her in her bath blanket without taking time to dress her, and put her to bed. She would sleep sweetly for hours, and awaken quite refreshed and ready to amuse herself without the assistance of the whole family.

Children require a great deal of sleep, but it should never be induced by artificial means. The mother who really loves her child will have noth-

ing to do with the soothing syrups so extensively advertised. Let the baby sleep undisturbed; never awaken him to show him off; neither should you carry him around when he is asleep for that purpose. It tires him just as it would an older person. Never awaken a child suddenly, or allow a stranger to stand over him when he awakes, for he easily becomes startled at that time, and may be nervous for the rest of the day in consequence. It is not good for a child to sleep on feathers, or under covering that is too heavy, or with an adult or a sickly person. It is a good plan to fasten the bed-clothing so that it cannot be kicked off, yet so as to allow him to turn over without discomfort. A child will be as restless when he is too warm as when he is not warm enough.

On the subject of bathing no directions could be given that would suit all cases. It is a subject requiring study, and each baby should be treated according to his peculiarities. Remember that babies are human and not so very different from grown people. There are babies who require a bath every day, and would thrive if bathed several times a day; and there are others who would be puny and fretful if bathed all over oftener than once a week. Some children delight in cold water and plunge baths, and others receive such a shock when forced to undergo that treatment that they can hardly rally from one time to another, yet a warm sponge bath would leave them rested and exhilarated. Probably the majority of children do best with the warm tub bath every day, having the water less than milk warm rather than more.

Morning is the time usually considered best for bathing baby, as the circulation is free then, and the reactionary powers stronger. It is very injurious to baby to bathe him directly after feeding him, and it is well to let him lie quietly a few minutes after the bath before giving him food. If his lips and nails have a bluish look for some time, and care has been taken that he should not get chilled, then he must be given only sponge baths for a time, and those not very often, and so carefully that no breath of cold air can reach him. Give him a chance, and he will get strong enough to bear a bath after a time; but there is no "hardening process," such as plunging him into cold water, and other cruelties recommended by idiotic old nurses that will ever bring about the desired result.

When cleansing baby's ear, great care must be used not to irritate it. You should never try to penetrate beyond the outer opening, or further than you can see plainly. Do not use your finger, but wind a soft cloth around a smooth stick, and baby will not be so likely to object to the performance, or to grow up with ears as pulled out of shape as to almost deformities. How few perfect ears there are! and it is not to be wondered at when we consider the sort of treatment they had during the time when their shape could be most easily effected. Be careful when washing the baby's head that the water does not run into his ears. Try it yourself and see how you like it! You will not be surprised then if baby objects.

Use as little soap as possible, and that only of the purest, and be sure that it is all rinsed off. When the surface is thoroughly dried, and not until then, may the powder be used. Be sure that it is harmless and without lumps, and remember that a very little will prevent chafing as well as a great deal, and will not be so likely to form into a paste.

The scurf that forms on most babies' heads can be removed by a little fresh lard rubbed on and allowed to remain a little while, then washed off with soft water and soap. Powdered borax dissolved in warm water then applied with a soft cloth is very good. The solution should be made strong

enough to feel quite slippery to the fingers, and the head must be well rinsed after the application. It renders unnecessary so much combing, to which few babies will submit with patience.

Do not use a metallic instrument with which to clean baby's finger nails. It is unnecessary and tends to make the end of the finger and the finger nail shapeless. Move his hands back and forth in the basin of water with a moderately quick motion. He will think it is fine fun, and the nails will be perfectly freed from dirt—that is if they have not previously been made rough by scraping. In such cases they must be allowed to grow smooth before they can be easily cleansed.

Do not adopt the practice of drying the diapers that have been wet and using them again before they are washed. It is a nasty habit, and the stiff diaper will not tend to make baby comfortable. Diapers can be washed out with very little trouble, and should be washed every day. Care must be taken to have them well rinsed.

As soon as a child is old enough to go out of doors, it should have a ride in the fresh air every day. Under no circumstances ought it to be in a badly ventilated room. Strict attention should be given to the ventilation of the nursery if every other room in the house is neglected. It is a good plan to wrap the baby up, then open all the doors and windows of the room in which he is, and leave them open a little while. This practice may begin when he is very small, and helps him to become accustomed to cold air, making him less liable to take cold when carried out for the first time.

Please do not take the baby visiting. It may not hurt him to be dressed for company once in a while, but it is hard on the strongest and least sensitive children to be taken away from home, and they are seldom patient enough under such treatment to make the event a pleasant one for either the mother or the hostess. As for the mothers who take their babies to church, or lecture-room, or theater, there is nothing that can be said which is strong enough to express the feeling of indignation that the friend of babies feels toward them. If they cannot afford to hire competent help with whom to leave the baby, they should be self-sacrificing enough to stay at home until the little one is old enough to be safely left without mother.

CHAPTER V.

BABY'S AILMENTS.

It is proper to state, to begin with, that this chapter will not be filled with the symptoms of every disease peculiar to infancy, with prescriptions that are warranted to fit the case, and directions for the home treatment of it. Any ailment of babies deserving the dignity of the term "disease," should receive the immediate attention of a skilled physician. Neither will time and space be taken in writing recipes for teas, decoctions, ointments, and other "sure cures" so popular among the "old lady" element of society; for such a system of home treatment is every day adding to the doctors' lists of patients, and to the semi-invalids that burden the world and are a burden to themselves.

It is to the preventive treatment that the mothers' skill and energy, common sense and intelligence should be applied, for nowhere does the old saw about an ounce of prevention apply so well as in the treatment of babies.

A young mother once wrote to a doctor asking for some general direc-

tions that would be useful in case her baby became sick, for she was going to live where she would be at a considerable distance from a physician. This is the reply she received :

"Don't let the baby get sick ; it is wholly unnecessary. Guard against it by proper diet, proper clothing, proper temperature, proper amount of sleep and freedom from undue excitement. If you do not know the 'proper amount' in each instance, go to work and find out. It is something every woman should know before she becomes a mother, and which doctors have neither time nor inclination to teach."

The old doctor's reply caused the mother to think for herself, and was far better than it would have been had he written a lot of prescriptions, which she would have relied on as a child often relies on the rules laid down in his arithmetic, and which are sure to fail him when he wishes to apply them. A doctor may practice many years, and yet sometimes be puzzled in trying to decide what remedies are called for ; but the mother expects to read over a few symptoms, compare them as laid down in the book with those she imagines the child to have, and administer the proper remedies at once. This is dangerous economy, and may cost the child's life.

The period of infancy extends from birth to the age of two and one-half years ; that of childhood from the complete eruption of the milk teeth until puberty. The necessity of watchfulness on the part of the mother until the period of infancy has passed cannot be too greatly enlarged upon, as ailments at that age are prone to such sudden and adverse changes and complications. Cases are on record where a slight fever in the morning developed into cerebral complications and violent convulsions before night ; and a simple bronchial catarrh terminated in pulmonary congestion and death in a very few hours.

This is mentioned, not to cause the mother unnecessary anxiety, but to emphasize the necessity of watchfulness, and some knowledge of the symptoms of infantile diseases, and of the peculiarities of her child in particular.

There are many mothers who do not know that the baby is sick until it is too late for a doctor to be of any use. Such mothers are found principally among those who know little of the proper care of a child, and who think that if it cries it is because it has the colic, is hungry or simply cross. There are other mothers who send for a doctor every time the child has a harder crying spell than usual, or sleeps a little more soundly—thinking that baby must be sick, and perhaps is going to die.

There are certain important symptoms, appearances, and habits which are peculiar to ailments in infancy, and which would not be deserving of special attention in adults, and of but little during childhood. Among the most important of these may be mentioned extremes of temperature. This is usually indicated by a clinical thermometer, which every mother should have. They can be purchased for from one dollar up, and will save their price many times in the lessened anxiety of the mother. If the baby's temperature is high, look out for convulsions ; if it is low, there is danger of congestion and collapse. Without the thermometer the child will often be thought to have a fever, and perhaps be treated for it, when, in reality, his temperature is normal. When there is fever, sponge the body persistently and thoroughly with water not quite blood warm, keeping the child covered. Cool compresses over the chest and abdomen are very beneficial.

Sudden startings, with the thumbs drawn into the palms, portend trouble with the brain, and often end in convulsions, which are far more serious in infants than in children. Convulsions in children often result from a suppression of urine. If you have occasion to believe that such is the case, get the patient to sweating as soon as possible. Give it a hot bath, after which cover it up in bed and put bags of hot salt over the lower part of the abdomen. Never give sweet spirits of nitre, or remedies of that sort except by the advice of a physician, for often it is cause of very serious trouble.

Great dryness of the skin indicates fever or inflammation; excessive perspiration, debility or prostration. In all cases of extremes seek medical advice at once. I once heard a mother say, whose child was greatly troubled with constipation in summer time, that she made no effort to correct the trouble because she thought that such a condition was much better for the child than it would be for him to have the diarrhœa. That is a very natural mistake; in reality babies suffer more from constipation than from diarrhœa.

The majority of infantile diseases arise from some fault in the child's diet, which may be made unwholesome even for breast-fed children by some indiscretion on the part of the mother or the wet nurse. Dr. Louis Starr, of Philadelphia, says: "There can be no doubt, though the statement is a bold one and seemingly contrary to nature, that, taking the average, infants properly brought up by hand are better developed and enjoy more perfect health than those completely breast-fed; but the diet must be adapted to the age and digestive powers of the infant, only such food being given as can be assimilated."

In connection with that, a table is given that may be of great use to the inexperienced mother, and we will take the liberty of copying it here:

Age.	*Interval of feeding.*	*Average amount of food each meal.*	*Total average in 24 hours.*
1 week	2 hours	1 oz.	10 oz.
1 to 6 weeks	2 1-2 hrs.	1 1-2 to 2 oz.	12 to 16 oz.
6 to 12 weeks; possibly to 6 months	3 hours	3 to 4 oz.	18 to 24 oz.
6 months	3 hours	6 oz.	36 oz.
10 months	3 hours	8 oz.	40 oz.

He also gives a formula for preparing the food that it may be as nearly as possible like breast milk. For the child a week old he recommends a mixture of two fluid drachms of cream, three of whey, three of hot water, and ten grains of sugar of milk. An ordinary tablespoon will hold about six fluid drachms. From the second to the sixth week, use four drachms of milk to two of cream, eight of hot water, and fifteen grains of sugar of milk. From the third to the sixth month, use two and one-half ounces of milk to half an ounce of cream, one ounce of hot water, and one drachm of sugar of milk.

The whey he uses is made as follows: "Heat half a pint of fresh milk until it is as hot as can be borne in the mouth, then add to it a teaspoonful and a half of wine of pepsin, or one teaspoonful of Fairchild's essence of pepsin—which can be more readily procured, as it is for sale by nearly all druggists. Stir it into the milk just enough to mix it, then let it stand in a warm place until firm coagulation has taken place. Next, heat up the curd until it is finely divided, then strain it."

This whey is very good to give to babies who have weak stomachs, but

it should only be given until the stomach has become strong enough to retain more nutritious food.

At the eleventh month a mixed diet may be begun. Here is the bill of fare as given by Dr. Starr: "The first meal, at seven A. M., should be of the prepared food. The second meal, at half-past ten, a cupful of warm milk. Third meal, at two P. M., the yolk of an egg, lightly boiled, with stale bread crumbs. Fourth meal, at six P. M., same as the first, and the fifth, at ten P. M., same as the second."

He advises giving beef tea occasionally instead of the yolk of egg.

It is a good idea to use hot barley water as a dilutant instead of the clear hot water for an infant over six weeks of age. The barley water is recommended by some as a food in itself, but it is not suitable for most children under six weeks of age, or nourishing enough for those older. It is prepared as follows: Put two teaspoonfuls of washed pearl barley into a pint of water, let it boil half an hour, then strain it.

If the eleven-months-old child does not seem to be sufficiently nourished on the diet as recommended by Dr. Starr, I would advise adding a little prepared gelatine to its milk for the second and fifth meals. Procure the plate gelatine, for sale by druggists, and drop a piece an inch square into a tumbler half full of cold water. Let it stand three hours, then turn the whole into a teacup, place it in a saucepan half full of water and let it boil until the gelatine is dissolved. When cold it forms into a jelly, and one or two teaspoonfuls of it may be used at a time.

If the baby shows symptoms of indigestion, do not begin giving it medicine. It is wiser to decrease the quantity and quality of the food, and let the little one omit one meal entirely, that his stomach may rest. Avoid all starchy foods, as the organs of digestion are not sufficiently developed to receive them.

Do not think that food does a child no harm because it does not happen to give him the colic, or to throw him into a fever within twenty-four hours. A child may be thin, sallow, nervous, fretful, simply because it is given food that does not agree with it, or is lacking in the properties required sufficiently to nourish it.

Babies are sometimes troubled with constipation during the first month and not afterwards. Never give them physic in such cases. Instead, use a soap crayon to induce a movement of the bowels, and then remedy the trouble by a change in the diet. If you nurse the baby, take some simple medicine, and it will affect the baby through the milk. Diarrhœa may also be helped, sometimes cured, by medicine taken by the mother. Never give the baby any preparation of opium. It is often given in such cases, without the advice of a physician, and it is bad practice. Diarrhœa is usually, but not always caused by improper food. It may be caused by heat alone, and in such cases the stomach is rendered unfit to digest the usual allowance of food, and less should be given for a time. Keep the patient as quiet as possible, bathe him frequently, and keep him asleep as much as you can. Injections of cold tea are excellent in most cases of diarrhœa. Use the best uncolored tea for the purpose, make it very strong, and inject but little at a time. It is an astringent, and should not be used too freely, as it might cause inflammation. If this treatment does not soon have the desired effect, it is wise to call medical assistance before the trouble grows worse.

Sometimes in cases of diarrhœa boiling the milk makes it more digestible. In many instances, particularly where there is considerable irritation, the

diarrhœa may be controlled and the pain lessened by giving milk in which mutton suet has been boiled. Add a piece of the suet as large as a walnut to a pint of milk and boil it down one-half. A teaspoonful ot this given every hour or two is sufficient.

Summer diarrhœa usually begins with indigestion, which weakens the system, and it becomes sensitive to hot weather. Watch the passages from the bowels for first symptoms. In health the color will be yellow, but when the little one is troubled with indigestion the passages are green, or become of a greenish hue soon after being exposed to the air. Begin at the first indication to regulate the diet, and you will not have occasion to doctor your baby.

When there is a retention of the urine at first, caused by torpor or functional inactivity, give a little tea made from parsley root, but if urine is not passed by the time baby is twelve hours old, it is best to call a doctor's attention to the fact.

Sometimes the little one's stomach becomes so irritable that very little food is retained or digested. In such cases considerable nourishment may be afforded by an application to the epigastrium of Liebig's Extract of Beef spread on a cloth in the form of a poultice, or by rubbing the child with cod-liver oil every night.

Little babies are sometimes troubled with mammary swellings. On the first appearance use a local application of camphorated vaseline. If suppuration takes place, palliate the distress by applying poultices of flaxseed meal until the pus is near enough the surface to be let out.

Every time the baby is washed make examination to see that he is not chafing. Sometimes the trouble cannot be prevented by careful attention to the state of the clothing and the application of powder. In such cases apply cocoa butter as soon as the trouble is noticed. It comes in cakes, and is to be found in nearly all drug stores, and is effectual in nearly every case. Warm it slightly before applying it. Much may be done as preventive treatment by perfect cleanliness. A very good remedy is a powder made of equal parts of either corn starch or rice powder and oxide of zinc. Carbolized vaseline and witch-hazel jelly are both highly recommended for the purpose, and are easily procured. Remember that what will prove effective in one case may be utterly worthless in another.

Should baby cry at night and you be unable to discover the cause, do not be in too great haste to decide that it is because of ill-temper. Babies often have bad dreams and nightmare caused by indigestion. The crying may also be caused by cerebral irritation, or tubercular meningitis—being the first signs of the presence of either. It is also often caused by earache, the result of carelessness on the part of the mother. I believe that many little babies cry at night from earache when the mother can form no idea as to the cause of the fretfulness. Every mother should have an ear-syringe; they cost little. When earache is suspected inject into the ear a little warm water. It will do no harm in any case, and if there is trouble with the ear, affords almost immediate relief. Another good remedy for earache is to fill a clean pipe with cotton, saturate it with chloroform, and blow the fumes into the sufferer's ear. A few drops of hot laudanum poured on a bit of cotton and put into the ear nearly always affords quick relief. But if none of these remedies bring relief in case of actual earache, a skilled practitioner must be called, for the pain is probably caused by some serious trouble. Never probe the ear, or pour oil into it. Cotton dipped into oil and then sprinkled with black pepper is an old-fashioned

remedy, and can do no harm if there is not enough of the oil used to drop into the ear. Watch the child carefully, and if you are very sure that the crying at night is not caused by some carelessness on your part, report the matter to your physician.

For colic the best and simplest remedy is to give the child a few spoonfuls of warm water, and put cloths wrung from warm water over the stomach and abdomen. It is caused from gases produced by the fermentation of food, and peppermint tea and all other preparations of the sort do much more harm than good.

Sore mouth in little babies is caused by indigestion. To cure it roll a little absorbent cotton on the end of a stick, dip it into a weak solution of borax and wash the mouth with it each time after eating. There are very few cases of sore mouth when this will not prove all that is necessary.

It is quite customary to say that a child has worms whenever it seems to be ill. The fact is that comparatively few babies are troubled in that way. When the child suffers from indigestion, there is an increased secretion of mucus which affords a harbor for worms; but the worms themselves do not produce irritation unless they exist in large numbers. The usual indication of their presence is paleness about the mouth; great nervousness; irritability; capricious appetite, sometimes loathing food, sometimes ravenously hungry; yet all these symptoms may be caused by entirely different troubles. The most reliable indication, and the only one that many physicians consider at all to be depended upon, is the presence of the worms in the stools. A little lard injected into the rectum will often bring pin worms away, and is a safe remedy. Be very cautious about giving the patient worm medicines that are advertised so extensively. There is a homeopathic remedy that is very good and which baby will take without protest. It is Cina 3 x, and should be given four times a day for several days, one or two pellets a dose. Be careful, meanwhile, about the diet, remembering that if there is no indigestion there need be little fear of worms.

When the child has an attack of croup, the mother has need of all the common sense at her command. To get excited and rush from one thing to another will do no good, and may endanger the life of the little one. Croup in its simpler form is not hard to deal with. Get the child to sweating as soon as possible. Build a hot fire, put cloths wrung from hot water on his throat, give him hot water to him to drink if he can swallow it; if not, give something that will cause him to vomit—a spoonful of something that will not require much of an effort at swallowing; a little melted butter is very good, or a spoonful of hive syrup. The vomiting serves to clear the throat and induces perspiration. Another very good remedy is to make him inhale steam. Cover him, head and all, with a sheet, keeping your head under the sheet also, in order that you may regulate the heat of the steam. It should be as hot as can be borne, and may be cooled by lifting a corner of the sheet; but do not uncover the child until his breathing has become easier. Do not wait to build a fire and boil water. There is usually some in the tea-kettle or reservoir that is warm enough to generate a little steam. Hold a basin full of it close to the child's face, and have your assistant, who has built a fire and put on the kettle, heat a little more water in a dipper, and bring it to you as soon as it begins to steam. When a pailful of hot water can be procured, set it under the sheet, and keep it steaming by putting hot irons or coals into it. When the child is better remove the steaming water from under the sheet, but not from the room, and cool the child off very carefully, rubbing its body thoroughly dry while

under cover. If there is no improvement in a few moments after you have begun treatment, there is danger of croup in its most serious form, and medical assistance should be called as soon as possible. Meanwhile, keep at work until it arrives.

When baby has a sore throat it is never wise to treat it yourself, especially if it is a young baby; sore throat in children will often yield to home treatment, and does not become fatal quite so rapidly. When he has a cold that makes breathing difficult, look out for bronchitis or pneumonia. Begin at once to apply cloths wrung from hot water to the chest and throat, renewing them as often as they become cold, and protecting the child from draughts.

Hiccough is often very troublesome to babies, and is sometimes found quite difficult to control. When cold water has proven ineffectual, try giving a little granulated sugar moistened with good vinegar—not the preparations of acid sold for vinegar by many grocers.

The most reliable symptoms of whooping cough are: eyes red and watery during an attack of coughing, which is usually very persistent, and the "whoop;" but that is not heard for two or three weeks after the disease is taken. The child will not take the disease unless he gets the breath of a whooping-cough patient. Dr. Cook claims that whooping cough is caused by an insect which burrows first in the glands under the tongue, then in those next the tonsils on the way to the bronchia and lungs. On its first appearance she advocates putting one grain of quinine under the tongue at bed time, requiring the patient to hold it there until it is dissolved before swallowing. She says this shortens the length and severity of the disease by killing the insects. Other doctors claim that the disease can be cured by taking the child for a daily visit to the gas works, and it may be that if such is the case, it is because this treatment also affects the insects.

Teething is the hardest work a baby has to do. Do not get impatient if he is cross. Remember that it is the only way he has of telling you how badly he feels. Keep him out of doors as much as possible. There is not much that can be done for him, except to keep him comfortably dressed and well-cared for in every way. When the gums are very much inflamed, relief may be obtained by putting tiny slivers of ice into his mouth. They must be so small that they will melt before they pass into his stomach. Do not lance the gums. It is a practice that very often causes a child great pain, as the tooth must often force its way through a sort of membrane formed by the healing of the lanced place. After the eruption of the teeth it is a good plan to give baby a crust of bread to bite, as it will stimulate the salivary glands to action. Do not give quieting medicines; they do no real good, even for the time, and are often harmful. If necessary give your whole time and attention to the care of your baby during the teething period, but let the care be intelligent. You have no right to let your thoughtlessness, negligence or ignorance make him suffer more than is necessary.

Finally, teach your child when old enough to protest against taking medicine that he must not do so. Never humor him the first time. Insist on his taking at once what you give him, and such obedience may save his life at some critical moment. Another important matter is to teach him to gargle his throat. Some children will learn it very young, and it is convenient in cases of sore throat.

There is yet another item of importance that will not be out of place in this chapter, and that is on the use of the nursery chair. Some mothers do

not bring it into use until the child is well on to his second birthday. That is not sensible. If you have been regular in your habits of caring for him, you will notice that his bowels move regularly, and he can be taught to use the chair by the time that he is three months old. If he has trouble with his bowels this cannot be done, nor is it wise to undertake it. A child once trained to use the chair at a certain hour each day is much better off, and less liable to have bowel trouble than children who are waited upon until the mother considers them old enough to understand what she says.

CHAPTER VI.

WHAT TO TEACH BABY.

THE editors of periodicals devoted to child-culture, or of those containing a department for mothers' talks, could tell a surprising story of the number of letters they receive asking advice about the training of children. It is, indeed, a question of great importance, and shows as plainly the need of special training for mothers, as it does that they have followed no such instructions as have been given in this treatise. Most mothers have a habit of waiting until a child is about three years of age before beginning to train him, urging that he is only a baby and cannot understand before that age; and, totally oblivious of the fact that ever since his birth he has been receiving a kind of training far from desirable and which must all be undone before any progress can be made in the right direction, and, because of their blindness, make many useless, unreasoning efforts to find a foothold.

They are practicing upon the child's mental and moral nature, just as many physicians practice upon him when he is ill, and it is a wonder that he comes through it all as well as he does. It is pitiful to watch the struggle that ensues when a mother considers that the time has arrived when baby must be trained, and has no clearer idea of the strength of the habits she has already allowed him to form than he has of the necessity of forming new ones.

The training of a child should begin from the day of his birth; indeed, it should begin many years before, but we will ignore that fact as the mother did when she married, and do the best we can for the little creature now that he is here.

We should begin by training him to be regular in his habits. From the first day he should eat regularly, sleep regularly and be bathed regularly. It will not be so hard to teach him to be regular in his habits, as it will to make yourself and the nurse perform your share of the duties regularly. It is very easy to find good reasons why this should not be done just yet, and the other should not be done at all this time, but that is no way to train the baby into regularity of habits. If mothers could only be made to see the advantage of proper and careful training during the first years of a child's life, they would exercise a little more discipline over their own actions.

Go into the homes where children have to be scolded before they will go to bed, and then leave the room sulky or in tears or angry; go where they are allowed to cry between meals for something to eat and then refuse what is set before them at meal-time, because the lunch has deprived them of appetite; go where the bathing process means an hour of screaming rebellion on the child's part, and of impatient words and blows on the mother's; and then go into the home where the mother compelled herself

to teach her child regular habits, and note the difference. Webster defines habit as an involuntary tendency to perform certain actions, which is acquired by their frequent repetition. Habit becomes second nature, and is much more easily acquired than broken off, as any one can tell who has tried to get rid of an undesirable one.

If the mother is earnest in her efforts, she will soon get into a habit of attending to the little one regularly, and when a habit is once formed it is no longer a task.

Now, see the advantage of it. A child who has always been fed regularly never cries between meals ; when he has been put to bed at a regular hour, he is sleepy when bed-time comes and habit urges him to go at once. He will not cry unless you let him remain up until he becomes nervous and cross, or wide awake with unwonted excitement ; and if he has been bathed regularly he does not rebel because he knows that rebellion is useless ; nor will he care to if the bath is conducted in a sensible manner.

In the three items here mentioned lie the causes of at least half of the nursery conflicts, and a great share of the trouble the mother experiences when she undertakes to train her child into perfect obedience, without giving due thought to the strength of the undesirable habits which she allowed him to form. So, for the sake of emphasis, we will repeat: The first duty of the mother is to teach her child to be regular in his habits. The second is to teach him to obey her instantly ; and the third is to teach him not to cry for what he may not have, or to compel her to reverse a decision.

The second duty begins as soon as he is able to stretch out his hands towards objects that attract his attention, and, if the mother is firm, the third duty is performed almost unconsciously. Children cry because they hope to gain a point, and they soon stop crying when they become convinced that their efforts have not the slightest effect. When you see a child cry an hour because an object has been refused him, or a request has not been granted, you may be very sure that he has gained a point in that way before.

"Why," said one mother, "I have to give up when Johnny cries like that, or he would cry himself into spasms."

Johnny is two-and-a-half years old, and possessed of a vast amount of determination. He does not realize how serious might be the results to himself from such a severe and prolonged attack of crying; all his thoughts are on the object that he hopes to gain, and which experience has taught him may be gained by that means if he only perseveres long enough. It is not unlikely but that he would cry himself into a spasm now, but at the age of three or four months there would not have been the slightest danger of it ; babies cry, then, principally because they are physically uncomfortable, not because they have been denied some pleasure.

When the mother gives the three-months-old boy the pretty thing he cried for, she puts him in danger of spasms from crying when he is two years old, and begins to lift the great burden of care and worry and doubt and heartache which the mother of an unmanageable child is forced to carry, and which often robs her of all happiness and even of life itself.

I have seen a mother holding her baby as near as possible, with safety, toward the bright light, while he was working with all his might to clutch it in his awkward fingers. It was any amount of fun for the mother and the spectators, and completely absorbed the little one's attention; but it did not teach him why he should not again be helped to get it when he wanted it. To be sure mamma might have said, "No, no, the light will

burn baby;" but that would have little weight after his first experience, and with his vague knowledge of the meaning of words. The mother did wrong in the first place, and very likely she will add to the wrong by holding him toward the fire again, and as often as he demands it. She finds it easier to do that way than to resist him, and to do what is easiest for herself at the present moment seems to be the motive governing the majority of mothers in the care of their children.

In the case referred to, for instance, there would have been some excuse for the mother's conduct had there been no other way to amuse the baby. But such was not the case, and would never have been had she possessed common sense. His attention might easily have been attracted toward something that was bright and pretty, and which he might have as well as not. It would have been quite as amusing to the mother to see him work to get it, and no evil consequences could have followed.

Begin, the first time that the child reaches for what he must not have, by saying, "Baby must not have that," and do not let your actions contradict your words. Do not think that it is all nonsense because he is not old enough to understand. He understands at a much earlier period than you imagine, and it is far wiser to begin a month too early than a month too late. The mother who begins in that way with her child of three months is not likely to find it necessary to slap the hands of the year-old baby for taking what he had been told he must not have. I have very little faith in Solomon's method of child-training. I could never have felt any more respect for him than I do for a man teacher—a great strong fellow whom I once heard lecture before other teachers on school government: "Thrash them until they can't stand up, if need be, but make them mind," he said.

Much has been written against the practice of corporal punishment, yet we can find almost as many parents favoring it as opposing it. I have sometimes wondered whether if those mothers who whip their little ones could be made to see themselves as I was once made to see myself, it would make any difference.

My three-year-old had been naughtier than usual one day, and, before I stopped to think, I had said that I had a great mind to whip her. She looked at me with eyes full of amazement.

"What is whip, mamma; is it strike?" she asked. Then she quickly added, "Bad girls strike!"

That is just what I had told her but a few days before, and I think that I never in my life felt more thoroughly ashamed of myself than I did when she asked me that question. I endeavored to change the subject, for, in spite of my half threat, I could no more have whipped her after the glimpse she had given me of myself than I could have tortured her in any more cruel way; but her interest was aroused and the subject was not to be changed so easily. She did not seem to have any fear, only a lively curiosity regarding the threatened punishment.

"If you *should* strike me, mamma, then I could strike you, couldn't I?" she asked, and I knew not what to say, for I really did not care to teach her that might made right—and children form such direct conclusions! I might have given all the false reasoning by which we mothers convince ourselves that such a process is perfectly just, but in the baby mind it would be: "Mamma can strike me because she is big and I am little; but when I get big I can strike, too." It is very natural, you know, for a child to want to do as mother does.

I groped in my mind for some suitable answer, but, without waiting for it, my merciless, little tormentor continued:

"Mamma, if you do strike me, where will you strike? Don't you love every little bit of me?"

I might have explained that if I struck her it would be because I loved her, but do you suppose she would have really believed that? Are we always ready to believe that God sends some great punishment for us to bear simply because he loves us? and babies have not the reasoning powers that we have. I might have ordered her to go away and not ask me any more questions. I have heard mothers do that, but I never could see the wisdom of such a course. Besides, I was ashamed of myself, and felt that I had shown myself unfit for the high calling of motherhood. How I got out of the scrape I do not remember. I know that her question whether I "did not love every little bit of her," helped me, and I said something very fast and not at all to the point, and hoped that she would very soon forget that mamma had threatened to strike, though I was not at all anxious that she should forget the conversation I had had with her but a few days before, when I had earnestly tried to impress the fact on her mind that "it was naughty to strike, and only bad girls did so."

Whipping a child may make him afraid to do the naughty trick again, and if you think that only by fear can you train him to be good, then whip him, of course; for it is necessary that he should be taught to obey. But do not trouble yourself to explain that it hurts you more than it does him, that it is only for his good and because you love him, and all such nonsense, for such explanations have but little weight with him, and why should they? They are really false. Sometimes you whip the child because you are angry, and it makes you feel better to do so; sometimes because you threatened to do so before you thought—as I did—and then have an idea that you must carry out your threat whatever happens; sometimes because you are too fond of your own pleasure to take time to think whether you might not have a better influence over them in some other way; sometimes because you are too lazy to attempt a method of exacting obedience that would require more time and trouble. It doesn't take long to whip a child, you know, but, really, is it ever done because you have his real good at heart?

Let us go back for a moment to the question of carrying out a threat made in a moment of thoughtlessness or anger. There are hundreds of good people who believe that it must be done, or that the child will be ruined, but I am inclined to take exceptions to that theory. It does not have reason for its foundation. On the same principle one would feel compelled to kill a person because he had threatened to. I believe that there is no method of child-training that will be successful unless it is based on sound common sense. It is never wise to make threats, but when you have done a foolish thing, don't add to the foolishness by doing something worse, trusting to luck that it may turn out all right. Look the situation squarely in the face, and get out of the predicament in as good order as possible. If the child is old enough to understand you, your wisest way is to say, at once, that you have made a mistake. Explain to him that he was so very naughty and made you feel so badly that you hardly knew what you were doing when you threatened to whip him, but that you certainly did not intend to do anything of the sort. If you go to work right, the conversation will leave him thinking much more about how naughty he was to make mamma feel so badly than about the mistake you made.

That your child should, even at a very early age, be thrown among people who do or say things that you would not care to have him do or say cannot be avoided. It is not always best to tell him that you do not want him to do so because it is wrong, for many times you do not want to give him an impression that those people do wrong, and again, little people are apt to cause trouble by innocently repeating what mamma has said.

I found that the best way for me was to encourage my baby to come to me with everything,—then in correcting such faults to say, "Baby must not do or say that until mamma does." Such a course tends to make mamma herself very careful in this respect, as the course recommended in the case of thoughtlessly-made threats causes her to make very few of them. There is great need of such care and watchfulness on the part of both parents, and discipline of that sort cannot be too highly commended. Happy is the mother who can say to her little boy, "You must not smoke nor swear nor drink nor abuse dumb brutes until papa does!" It is to be hoped that the time is not far distant when girls will think of that before they marry, and not choose a husband who has habits that they would not want their boy to copy.

The wise mother will teach her child to amuse himself. To do this she must begin the first of week his life. Every time she takes him up to play with him when he is lying quietly looking around, she is teaching him a habit that will have to be broken when he is older and she does not feel that she can give the best part of her time to amusing him. It is wonderful how independent a little baby may become in that respect it you only give him an opportunity. Be sure that he is comfortable, and change his position often enough so that he will not become tired, and then let him alone. It is the best way in the world to avoid having a nervous baby. He will not be so precocious as he would if played with, but he will be less troublesome and much stronger and healthier, and, as has been said before, and should be said often, when his brain power is called into service it will not fail him.

A well-padded box is a very nice convenience for the baby who is to be taught to amuse himself, and should be provided for him as soon as he begins to pull himself up on his feet. Have the sides just high enough for him to hold to as he tries to walk and put extra thicknesses of padding there, so that, when he falls, he will not hurt his head by striking it against the sharp edges. Fasten pretty, bright balls at the corners, and put his playthings inside the box. He will have great fun throwing them out, but it will take you only a moment to replace them, and baby will amuse himself for a long time. This contrivance is to be recommended for several reasons: It keeps him off the floor where he is liable to get hurt, or to pick up things that, if swallowed, might injure him, or to take cold; he teaches himself to walk; you can work without worry, for you know he is safe; and he learns to depend on himself for amusement.

There is another nursery contrivance that is to be recommended, and which will be found useful when he begins to walk. It is a pen made of slats and having castors attached. It is made too high for the child to climb over, and is so light that it is easily rolled about the floor, and saves the little one many a fall; indeed, it is a perfect protection for him in many ways, and is recommended to the mother who is to teach her child this first lesson in independence—to amuse himself.

The next thing of importance to teach the baby is thoughtfulness for others. At the same time teach him to be gentle in his treatment of dumb

brutes. Begin as soon as he is old enough to enjoy having the kitten put into his lap, and never let an act of cruelty go unreproved. The very acts that look so cunning in the baby spring from instincts which, if allowed to grow, will prompt to actions in the man that would cause you to turn from him in disgust and horror

Restrain the little hands when they stroke kitty too energetically, saying, "No, no, baby hurts kitty," or something to that effect, being careful always to use the same words. He will learn, very young, what is meant, and soon it will not be necessary to hold his hands, as he will know what it means when you tell him not to hurt kitty. In the same way he can be taught to be careful of the feelings of others. "Baby makes mamma sorry" may be used as effectively when he is naughty, as the other speech when he is rough with his playmates or dumb companions. I have seen children two years old who were allowed to pull hair, scratch, strike, and bite. They were not reproved because the mother was so sure that baby would outgrow such habits, and it would be useless to notice them now. He may cease to show his temper in just that way, but the feeling that prompts him to kick and bite is not going to be outgrown when it is given every opportunity for development, and I cannot see how a mother can be so blind as not to realize that fact.

I have seen mothers laugh when their two-year-old boy whipped his rocking-horse with all his strength, but would they have laughed had they stopped to think seriously about it? Mothers make a great mistake when they let such opportunities to exert a good influence pass unnoticed, and because of that they are really to be blamed for the part of the cruelty shown by men.

It is easy to teach a child to be polite when you begin early, and hard when you wait until he has formed ideas of his own regarding the necessity of politeness. It is with that, as with other things; more can be done during the first three years of a child's life toward training him in the way you wish him to go, than can be done in the next ten years, if he has reached his third year with no more training than that which is usually accorded to babies.

The necessity of refinement in all dealings with children cannot be too strongly insisted on. Teach them personal reserve, a characteristic that cannot be too carefully cherished. Never criticise people before a little child, more particularly those who supply his wants. No one can be truly courteous unless he has been taught to have a genuine respect for humanity. It requires a great deal of tact to tell a child that you do not wish him to play with another child whose talk or actions you do not approve of; such information tends to make a child insufferably egotistical.

A mother should never say that she cannot have articles of beauty in her rooms because the children destroy them. She need have no occasion for saying anything of the sort, unless she is indolent; for properly-trained children are not allowed to destroy things. When a child is old enough to creep he should understand what it means to be told that "baby must not touch that," and should be taught to have a regard for the rights of others.

I knew a little girl who, when only two years of age, would clasp her hands behind her back in order not to be tempted into touching something that she particularly admired, but knew that she must not have. None of the neighbors were afraid to have her go alone into their daintily furnished rooms, for they knew that their pretty trifles would be undisturbed,

She was taught that regard for others without having received a blow or a harsh word: yet she was no more easily trained than any child may be —having a strong will and a nervous organization, and being an only child petted by all who knew her.

Parents should guard against exhibitions of temper in their little ones. I believe that many children are made naughty by injudicious training. There are few children who can be easily forced into obedience, while nearly all may be led. I have seen children obey a command that they dare not disobey, but in such a way that it would have been hard to say which was preferable—*such* obedience, or bare-faced disobedience.

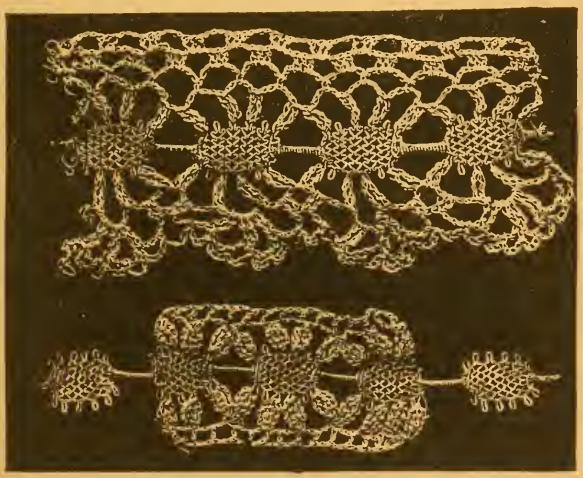
When you see that your little one is fretful and unhappy, do not provoke him to wrath. Such conduct on the part of parents is unwise and wrong. A wise parent will not enter into quarrels with a baby, neither will he domineer over him because he can.

So much of the happiness and comfort of the family and friends depends upon the deportment of the children, that parents cannot give too careful attention to their training; and though much time, tact and patience will be required, remember that there is no greater work.

LACE MAKING AND CROCHET.

*BY MRS. A. K. STAUFFER.**

Medallion Lace.—No. 30 thread and the usual novelty braid, with six loops on each side and a cord between. Fasten in the first loop and chain 3, which is counted as first treble, and make another treble in the same loop. * Chain 3, skip 1 loop, 2 trebles in next. Chain 3, 2 trebles in next, without skipping. Chain 3, skip a loop, 2 trebles in last and 2 trebles in first loop of next medallion. Repeat to the end of the length required. Then you can either break the thread or make this same pattern on the other side of the braid.



MEDALLION LACE AND INSERTION.

The second row above has 1 double in each 3 chain with 5 chain between.

The third row has 3 trebles in each 5 chain with 3 chain between.

The fourth row has 3 trebles in the chain between the trebles with 3 chain between.

For the lower edge, fasten in the first 3 chain. Chain 3 and make one treble in same. * Chain 3. Make 2 double trebles (that is, thread over twice) in the middle chain. Repeat twice. Then chain 3, 2 trebles in third chain and 2 trebles in the first chain of next figure. Repeat.

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* From the *Ladies' World*, by permission of Messrs. S. H. MOORE & Co.

The third row has 1 double in the first chain. * Chain 3, 1 double between the double trebles. Chain 3, 1 double in next chain. Repeat, and make a chain of 3 between the 2 scallops. This is a very durable trimming.

A neat insertion with this braid has 4 double trebles in the first, third, fourth and sixth loops, keeping the top stitches on the needle and working off with the fourth stitch. Both sides of the braid are similarly worked, and then a row of chain stitches made on both sides. Fasten where the double trebles meet between the medallions, and chain about 5 stitches, and make 1 double in the next double trebles and repeat to the end of the row. Then turn and make 1 treble in every second or third stitch with 2 chain between, and if a wider insertion is desired, add more rows of these trebles with 2 chain between.

Crocheted Shoulder Cape.—Chain of ninety stitches; two treble stitches in third and fourth chain stitch from end; three treble stitches in next chain stitch; two treble stitches in next two chain stitches. You now have one scallop. Skip two chain stitches and make two treble stitches in two next chain stitches; three treble in next stitch, and keep on doing this till you have eleven scallops. Chain one and fasten into the third chain stitch from last treble stitch with a ring stitch. Chain two, turn, make two treble stitches right over the two treble in first row. Then make five treble right over the middle of the three in first row; two more treble in next two stitches. Skip one as you did in first row, and continue this way till you get to the end. Chain one and fasten with single stitch, so as to leave a space as you did in first row; chain two, turn; in this row put three treble stitches on each side of scallop and three in the middle, right over the middle stitch of the five treble stitches in the middle of scallop in second row. Next row, three trebles on each side of scallop and five in the middle. Next row, four on each side of the scallop and three in the middle. Every time you make five stitches in the center of scallop it widens two stitches. Keep doing this till your cape comes to tip of the shoulder; then continue with three stitches in center of scallop till it is long enough. If you put fringe on it, it should come to within a finger's length of the waist; if you scallop it, longer. It takes four small size skeins of Saxony or three large size, or four skeins of Germantown to make it. In the spaces between the scallops run narrow ribbon of same or contrasting color of cape.

These directions are perfectly reliable, and the cape a desirable addition to any one's wardrobe.

Neck Ruching.—The materials required are novelty braid, like a piece of narrow linen tape, with holes on either side instead of loops, and a ball of crochet cotton No. 70, either white ecru or red, as individual fancy dictates. Get the requisite length for the neck and sleeves and hem the ends neatly to prevent raveling.

Fasten the thread in a hole. Chain 4 for first stitch, * skip one hole, 1 treble in the next. Chain 1. Repeat from *. When you have done this, do not cut off the thread. Chain 4. Turn the work and make a row of double trebles in the space made by the one chain of last row (that is, thread over twice). Turn again, and beginning at the top, make 12 trebles on the bar formed by the double trebles going down on one bar and up on the other—until the double trebles are all covered with the 12 trebles.

Leaf Edging.—Cast on fourteen stitches.

1st Row: Widen, knit one, widen, knit two, narrow twice, knit two, widen; narrow, widen, narrow, knit one. Every alternate row seam across, slipping first stitch.

3d Row: Widen, knit three, widen, knit one, narrow twice, knit one, widen, narrow, widen, narrow, knit one.

5th Row: Widen, knit five, widen, narrow twice, widen, narrow, widen, narrow, knit one.

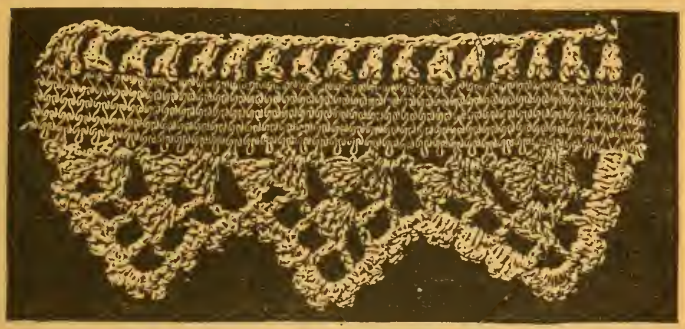
7th Row: Widen, knit three, narrow, knit two, widen, narrow, widen, narrow, widen, narrow, knit one.

Vandyke Lace, with Braid.—Use No. 8 spool cotton and novelty braid for the foundation.

1st. Fasten in fifth loop. Chain two. Make one double in the following second loop. Chain three. Turn.

2d. Make four trebles over the chain of two. Chain two. One treble in second loop. Chain five. Turn.

3d. One treble in the first of the four trebles. Chain two. Four trebles



VANDYKE LACE, WITH BRAID.

after the trebles in the space formed by the three chain. One double in the third loop of braid. Chain two. One double in the second loop. Chain three. Turn.

4th. Four trebles in chain. Chain two. Four trebles in hole after the trebles. Chain two. One treble in third of five chain. Chain five. Turn.

5th. One treble in the first of four trebles. Chain two. One treble in the last of four trebles. Chain two. One treble in the first treble. Chain two. Four trebles in the last. One double in the third loop. Chain two. One double in second loop. Chain three. Turn.

6th. Four trebles on the chain of two. Chain two. One treble in the last of four trebles. Chain five. Turn. Repeat from the third row. There are two ways of finishing the lower edge.

For a heavy scallop: Make one double, three trebles and one double in each hole, adding two more trebles at the point—or make two doubles. Chain three, one double in each hole, and at the point make * two doubles, three chain. Repeat twice, ending with one double.

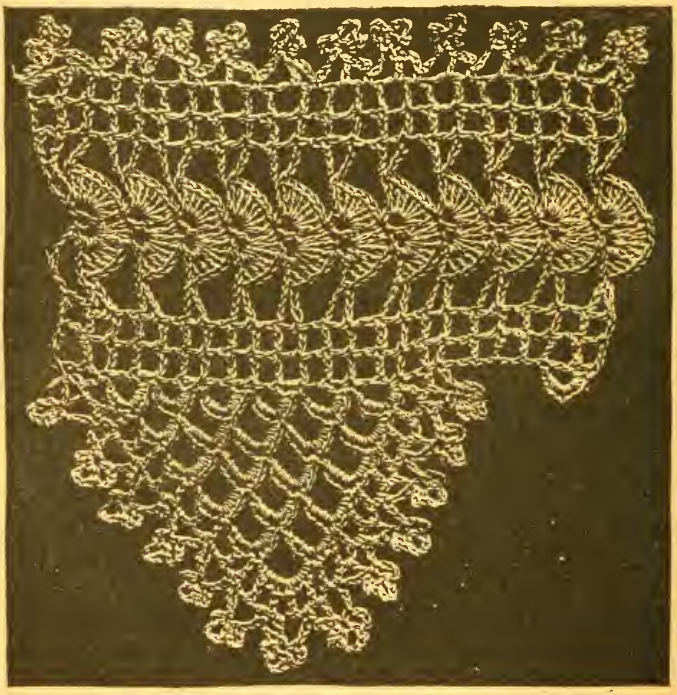
For the upper edge: Fasten to a loop. Chain three for the first stitch.

* Wrap the thread twice on the hook. Catch the next loop and draw the thread through. This makes four stitches on the needle. Thread over. Draw through two. Thread over. Catch the next loop. Five stitches on needle. Thread over. Draw through two. Thread over. Draw through two. Thread over. Draw through three. Chain two. Repeat from *.

Insertion and Button-hole Point.—No. 40 ecru linen thread.

Chain thirty. Turn.

1st. One treble in seventh stitch. Chain two. One treble in following third stitch. Chain six, skip five. Make one double in sixth stitch. Chain



INSERTION AND BUTTON-HOLE POINT.

three. One double in next. Chain three. One double in next. Chain six, skip five. One treble in sixth stitch. Chain two, one treble in third stitch. Chain two, skip two, one treble in last. Chain five. Turn.

2d. One treble in next treble. Chain two, one treble in next treble. Chain three. One double in fourth stitch of chain. Seven trebles in first space formed by three chain of last row. Seven trebles in next space. One double in second chain stitch. Chain three, one treble in first treble. Chain

two, one treble in next treble. Chain two, one treble in third stitch of chain at the end. Chain five. Turn.

3d. One treble in first treble. Chain two, one treble in second treble. Chain six. One double in the seventh treble of center. Chain three. One double in the eighth treble. Chain three. One double in the ninth treble. Chain six, one treble in the first treble to form the holes on the sides. Chain two, one treble in next treble. Chain two, one treble at end. * Chain five. Make one double at the end of the last row to form a loop for the first scallop in the point. Turn and make eight doubles in this loop to imitate button-hole stitch, one treble in treble at the end. Chain two.

4th. Like the second.

5th. Like the third to *. Chain five. One double at end for second scallop. Turn and make four doubles. Chain five. Turn. Make one double between the third and fourth stitches of the first scallop. Turn again. Make eight doubles in the chain for second row of scallops, and make four doubles in the second scallop of first row to finish it, one treble in treble at end. Chain two.

6th. Like the second.

7th. Like the third to *. After making the last treble, chain five. Make one double in same place. Turn. Make four doubles. Chain five. Turn. One double in center of the last scallop of first row. Turn. Make four doubles in loop. Chain five. Turn. Make one double in the center of scallop in second row. Turn. * Make eight doubles in this chain for third row and four doubles to finish each of the two half-finished scallops of the first two rows. One treble at the end. Chain two.

8th. Like the second.

9th. Like the third to *, and like the seventh to *. Make four doubles. Chain five. Turn. One double in centre of scallop in third row. Turn. Eight doubles, and finish the other three, with four doubles, one treble at end. Chain two.

10th. Like the second.

11th. Like the third and seventh rows to the stars. Four doubles. Chain five. Turn. One double in center. Turn. Four doubles. Chain five. One double in center of fourth row. Turn. Eight doubles and four doubles in each of the unfinished scallops. One treble at end. Chain two.

12th. Like the second.

13th. Repeat third and seventh rows. Then four doubles. Chain five. One double in fourth row. Turn. Four doubles. Chain five. One double in fifth row. Turn. Eight doubles for the sixth and last scallop and four doubles in each of the unfinished scallops. One treble at end. Chain two.

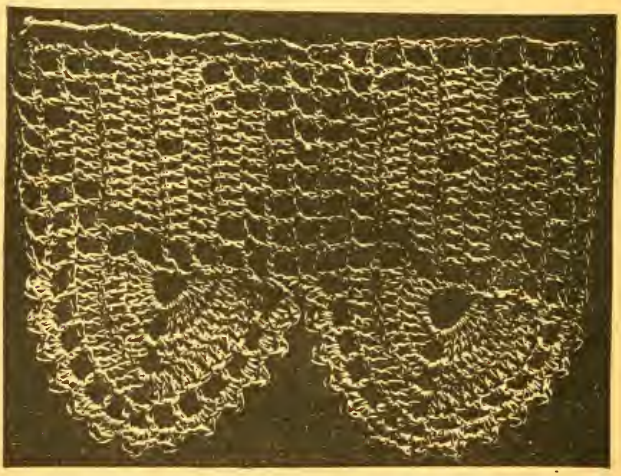
14th. Repeat second and third rows to *. Then chain two and make a row of trebles round the entire point with two chain between. These will come in every second stitch or in the center and at the end of a half scallop. There will be twenty-five holes. There must be four trebles at the point, not including the trebles on either side at beginning and end of the scallop. At the end of the twenty-fifth hole catch to the insertion with one double. Then chain three. Turn. Make one treble in first hole in the point. * Chain four. Fasten back with one double in the first chain stitch. Repeat twice from *. Make the three doubles in same. Chain three. One double in next hole. Chain three. One treble in next hole, and repeat from * until you have thirteen of these leaves around the point, six on each side and one at the top. End with one double in the treble of the insertion, and repeat the second and third to the * three times before beginning an-

other point. Join by the center loops of first leaf. Make a similar row for top.

Punnet Lace.—Make a chain of 22 stitches.

1st Row: One double crochet in sixth chain. Chain 2, 1 double crochet in eighth chain. Chain 2, 1 double crochet in tenth chain. Chain 2, 1 double crochet in twelfth chain. Chain 2, 1 double crochet in fourteenth chain. Chain 2, 1 double crochet in sixteenth chain. Chain 2, 1 double crochet in eighteenth chain. Chain 2, 1 double crochet in twentieth chain. Chain 2, 1 double crochet in twenty-second chain.

2d Row: Chain 5, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, 3 double crochets in chain 2. Chain 2, double crochet in double



PUNNET LACE.

crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in end.

3d Row: Chain 5, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, 3 double crochets in chain 2, 1 double crochet in double crochet, 3 double crochets in chain 2. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in end.

4th Row: Chain 5, double crochet in double crochet. Chain 2, 3 double crochets in chain 2, 5 double crochets in double crochets, 3 double crochets in chain 2. Chain 2, double crochet in double crochet. Chain 2, double crochet in end

5th Row: Chain 5, 3 double crochets in chain 2, 9 double crochets in double crochets, 3 double crochets in chain 2. Chain 2, double crochet in end.

6th Row: Chain 5, 7 double crochets in double crochets. Chain 2, skip

1 double crochet and double crochet in remaining 7 double crochets. Chain 2, double crochet in end. Chain 10, fasten in preceding row.

7th Row: Eight double crochets. Chain 3, 8 double crochets in chain 10. Chain 2, 15 double crochets in double crochets. Chain 2, double crochet in end.

8th Row: Chain 5, double crochet in double crochet. Chain 2, 11 double crochets in double crochets. Chain 2, double crochet in double crochet. Chain 2, double crochet in end, double crochet in every double crochet of scallop with 2 double crochets. Chain 3, 2 double crochets in chain 3 of scallop.

9th Row: Double crochet in every double crochet of scallop with 2 double crochets. Chain 3, 2 double crochets in chain 3 of scallop. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, 7 double crochets in double crochets Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in end.

10th Row: Chain 5, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, 3 double crochets in double crochets. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in double crochet. Chain 2, double crochet in end. Chain 2, double crochet in every other double crochet of scallop with chain 3 in chain 3.

11th Row: One single crochet, 2 double crochets, 1 single crochet in every chain 2 of scallop. * Chain 2, double crochet in double crochet. Repeat from * to end of row.

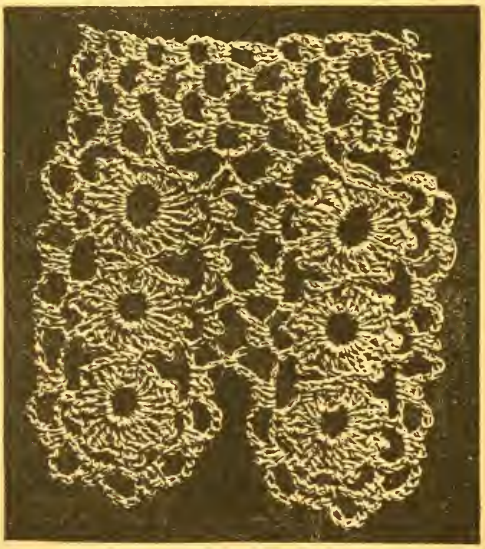
Repeat from second row.

Crochet Under-skirt.—A seasonable bit of fancy-work just now, and one suited especially for an invalid worker, is a crochet petticoat, the directions for which are as follows. The material needed will be one pound of Berlin wool, white or colored. The abbreviations in directions are: D. C., double crochet; S. C., single crochet; Ch., chain. This petticoat will be 31 in. long and 69 3-8 in. wide below, and it will have a band, which is worked so simply that it may easily be made larger or smaller. The crochet for this band is begun at the lower edge, and executed in rows of S. C., made backward and forward. The foundation is of 194 Ch., and this gives a width of 43 3-8 in. In 21 rows the number of stitches is to be reduced to 130. The 22d row is crocheted of 2 double D. C. and 2 Ch., made alternately (through this row is put a piece of elastic 25 3-4 in. long and 3-4 in. wide), while the 23d and last row consists of S. C. A row of S. C. secures the back edges of the band, closed with two buttons and button-holes made in the elastic, and deeper down in the crochet. In crocheting on the skirt part, the back edges of the band are first put 3-4 in. over each other (here the stitches are to be caught up two-fold, later on), and then in the foundation closed to a round. The first row is worked as follows: * 1 S. C., 1 half D. C., always in one stitch; 1 D. C. and 1 double D. C., together in one stitch; 1 double D. C. and 1 single D. C., together in one stitch; 1 half D. C. and 1 S. C. again, always in one stitch. Repeat from star.

In the second row the wavy Vandyke pattern is begun, this being composed only of S. C.; for the points two stitches are always passed over in each hollow, and at the top three crocheted in one stitch. An increase of stitches will not be required, as the crochet is so elastic. Seventy-two rows give the length, which is 23 3-4 in. on the skirt proper.

Tunisian Lace.—Cast on fifteen stitches, knit across plain. First row—Knit three, over, narrow, knit three, over, knit one, over, knit six. Second row—Knit six, over, knit three, over, narrow, knit three, over, narrow, knit one. Third row—Knit three, over, narrow, over, narrow, over, knit five, over, knit six. Fourth row—Bind off five, knit one, over, narrow, knit three, narrow, over, narrow, knit one, over, narrow, knit one. Fifth row—Knit three, over, narrow, knit one, over, narrow, knit one, narrow, over, knit three. Sixth row—Knit three, over, knit one, over, slip two, knit one, bind over the two slipped stitches, over, knit four, over, narrow, knit one.

Wheel Lace.—Chain 12. 1 double in fourth stitch. Chain 5, 1 double in fourth stitch. Chain 2, 1 double in same. Chain 5, 1 double in the last stitch of the chain of 12. Chain 2, 1 double in same. Chain 5. Turn.



WHEEL LACE.

2d. 1 double in the 5 chain. Chain 2, 1 double in same. Chain 5, 1 double in the next 5 chain. Chain 2, 1 double in same. Chain 5. Turn.

3d. Like the second.

4th. Like the second, but fasten the last chain 5 in the loop at the end of the first row with 1 double.

5th. * Chain 10 and form into a wheel by fastening with a slip stitch in the second of the 10 chain. Chain 3 for the first treble. Turn. Make 2 trebles in the circle just formed. Chain 2. Make 1 double on the side of the second treble to form a loop on the edge. 3 trebles. Chain 2, 1 double on the side of third treble. 3 trebles. Chain 2, 1 double on the side of 3 trebles, and then make 3 trebles again. This makes half of a wheel—that is, 12 trebles with 3 loops on the edge. Chain 10 again and repeat from

* to form a second half wheel. Chain 10 the third time and make a whole wheel, consisting of 21 trebles with 6 loops on the edge, according to the directions given in this fifth row. You end the wheel with 3 trebles, and fasten in the 3 chain at the beginning with a slip stitch, and then make 1 double in the last treble of the unfinished second wheel. Then make 3 trebles with the loop on the third, and finish this and the last wheel like the first, except that these two wheels contain 24 trebles with 6 loops on edge. After fastening the top wheel with a slip stitch, chain 5, 1 double in the second of the 5 chain in the heading. Chain 2, 1 double in same. Repeat once. Chain 5 and turn.

6th. 1 double in the 5 chain. Chain 2, 1 double in same. Chain 5, 1 double in the next chain. Chain 2, 1 double in same. Then chain 5 and make a row of loops around the 3 wheels, * fastening with 1 double between the first and second loops. Chain 5 and fasten between the second and third loops. Chain 5 and repeat from *, and in the last wheel fasten between each loop, so that there four loops of 5 chain. Then chain 5 and make 1 loop on the middle wheel. Chain 5 and make one loop on the top wheel. Chain 5 and fasten in the end loop of the top border. Turn.

7th. 1 double in the 5 chain. Chain 2, 1 double in same. Make a row of 5 chain, 1 double. Chain 2, 1 double in same in every loop of last row. There will be 16, which brings you to the top of the border. Then chain 5. Turn and make 5 rows like the second. Then begin at the fifth row. After making another point of three wheels with the first row of loops finished, you will then have to fasten the two points together. Chain 2 from the top wheel and make 1 double in the 5 chain of the border. Chain 2. Hold the first point towards you and make 1 double in the first loop. * Chain 2. Make 1 double in the opposite loop of the second point in the chain of the first wheel. Chain 2, 1 double in next loop of the first point, and repeat from * twice. The points are joined 4 times and then finished with the loops and 5 chain like the first.

Single Spider Web Lace, with Edge.—Chain 23. Turn.

1st. One treble in eighth stitch * Chain 2. One treble in third stitch. Repeat from * until there are five loops or holes. Make three trebles in the last three stitches. You will then have four trebles together. Chain 11. Turn.

2d. Skip 8 of the 11 chain, and make 4 trebles—that is, three in the last three chain stitches and one in the first treble of last row. Chain 2, skip 2. Make one treble in the last treble, two trebles in the two chain stitches and one treble in the next treble. Chain 2. One treble in next treble, and repeat to make four loops, having the last treble in the third stitch of chain at the end. Chain 5. Turn.

3d. One treble in first treble. Chain 2. One treble in next. Repeat for 3 loops. Then four trebles together. Chain 4. One long stitch in the center loop, between the two groups of trebles—that is, thread over three times and work off like ordinary trebles. Chain 4. Make 4 trebles—one in the last treble and one in each of the first 3 chain stitches. Chain 11. Turn.

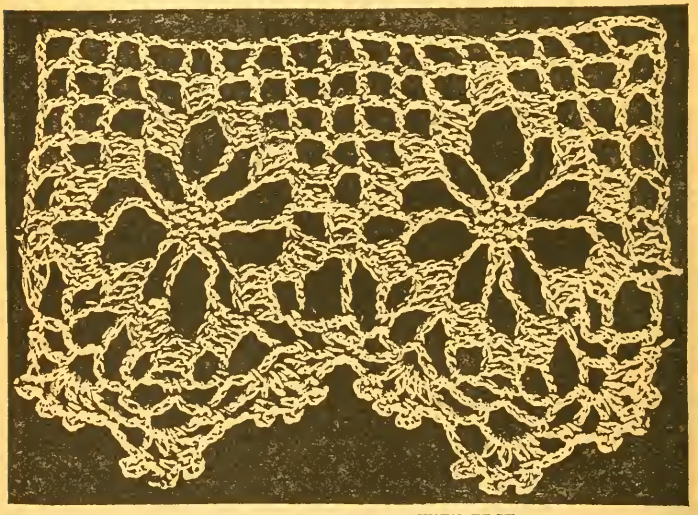
4th. Skip 8. Make 4 trebles as before in the last 3 chain stitches and first treble. Chain 6. Skip 6 stitches. Make 3 doubles in next three stitches, so that the center stitch comes in the extra long stitch. Chain 6. Skip 6. Make 4 trebles in next four stitches. Chain 2. 1 treble in next. Repeat for 2 loops, the last treble coming as before in the third of the 5 chain at end. Chain 5. Turn.

5th. 1 loop, 4 trebles. Chain 6. Skip 8 stitches. 5 doubles in next five stitches—that is, one in each of the three doubles and one on either side. Chain 6, skip 8. Make 4 trebles. Chain 5. Turn. This is to reduce the point.

6th. 1 treble in last treble, and 1 in each of 3 chain. Chain 6. 3 doubles in center of the 5 doubles. Chain 6, skip 4. Make 4 trebles in next four stitches. Chain 2. 1 treble in last treble. Chain 2. 1 treble in third of chain. Chain 5. Turn.

7th. 3 loops. 4 trebles. Chain 4. 1 long stitch in center of 3 doubles. Chain 4. Make 4 trebles. Chain 5. Turn.

8th. 4 trebles. Chain 2, skip 3, 4 trebles, 4 loops. Chain 5. Turn.



SINGLE SPIDER WEB LACE, WITH EDGE.

9th. 5 loops, 4 trebles, in the last treble, 1 in each of the 2 chain and 1 the first treble. Chain 11. Turn.

Begin at the second row.

For the edge:

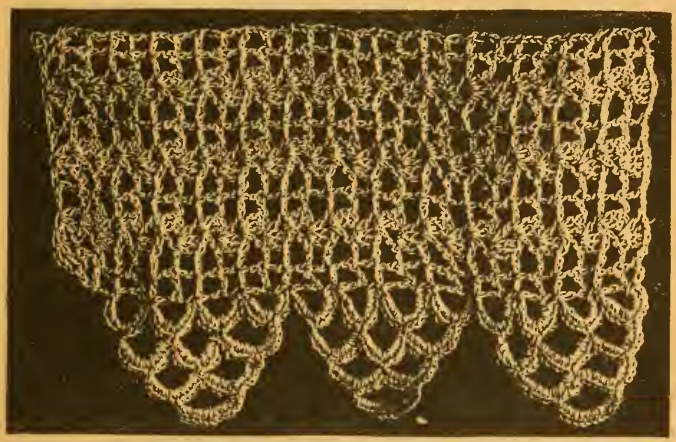
1st. Make 1 double treble (that is, thread over twice) in the side of the treble between two points, or, in other words, at the end of the shortest row. Chain 3. 1 double in next loop. Chain 3. 1 treble in the corner between two groups of trebles. Chain 4. 1 double in next loop. Chain 5. 1 double in the side of the treble at the point. Chain 5. 1 double in loop. Chain 4. 1 treble in the corner between two groups of trebles. Chain 3. 1 double in loop. Chain 3. Repeat from the 1 double treble at the beginning of this row until you reach the end of the desired length. Turn.

2d. 1 double under the first three chain. Chain 3. 1 double under next chain. Chain 3. 1 double under next chain. * Chain 5. 1 double in next chain. Repeat twice from *. Then twice make 3 chain under the chains, Chain 2. Repeat from beginning of second row. Turn.

3d. 1 double under first 3 chain. Chain 1. 1 treble in next chain. This begins a scallop with picot edge. * Chain 3. Make 1 double on the side of the treble. 1 treble in same 3 chain. Repeat twice from *. Chain 1. 1 double in next chain of five. Chain 2. 1 treble in next chain. You now begin the second scallop. * Chain 4. 1 double on the side of the treble. 1 treble in same chain Repeat twice from second *. Chain 2. 1 double in next chain. Chain 1. 1 treble in next chain—and this begins the third scallop. * Chain 3. 1 double in the side of the treble. 1 treble in same chain. Repeat twice from third *. Chain 1. 1 double under next chain. Skip 2 chain over the double treble and repeat from the beginning of third row. The pattern is complete without the edge for tidies, and more graceful with the edge for trimming dresses or aprons.

Beaver Lace.—Make a chain of 20 stitches.

1. Double crochet in sixth chain. Chain 2, 3 double crochets in eighth chain. Chain 1, 1 double crochet in same chain. Chain 2, double crochet



BEAVER LACE.

in tenth chain. Chain 2, 3 double crochets in twelfth chain. Chain 1, 1 double crochet in same chain. Chain 2, 1 double crochet in fourteenth chain. Chain 2, 3 double crochets in sixteenth chain. Chain 1, 1 double crochet in same chain. Chain 2, 1 double crochet in eighteenth chain. Chain 2, 1 double crochet in twentieth chain. Turn.

2. Chain 5, 1 double crochet in double crochet. * Chain 2, 3 double crochets in 1 chain. Chain 1, 1 double crochet in same. Chain 2, 1 double crochet in double crochet. Repeat from * twice. Chain 2, 1 double crochet in end. Chain 7, fasten in last row. Turn.

3. Thirteen single crochets in chain of 7. Chain 2, double crochet in double crochet. * Chain 2, 3 double crochets in 1 chain. Chain 1, 1 double crochet in same. Chain 2, 1 double crochet in double crochet. Repeat from * twice. Chain 2, 1 double crochet in end. Turn.

4. Like the second.

5. Like the third.
6. Like the second.
7. Like the third.
8. Like the second.

9. Six single crochets in chain of 7. Turn. * Chain 7, fasten in seventh single crochet of next scallop. Repeat from * twice. Turn. Thirteen single crochets in chain 7, 13 single crochets in chain 7, 6 single crochets in chain 7. Turn. Chain 7, fasten in seventh single crochet of next scallop. Chain 7, fasten in seventh single crochet of next scallop. Turn. Thirteen single crochets in chain 7, 6 single crochets in chain 7. Turn. Chain 7, fasten in seventh single crochet of next scallop. Turn. Thirteen single crochets in chain 7. * Six single crochets in next scallop. Repeat from * twice. Finish row like third row.

Repeat from second row.

Single Chain and Shell Insertion.—Chain 38.

1. One treble in fourth stitch. Chain 2, skip 2. One treble in each of next 2. Chain 2, skip 3. One double in next, skip 2. Five trebles in next (called shell for brevity in the succeeding rows), skip 2. One double in next. Chain 5, skip 5. One double in next, skip 2. Five trebles in next, skip 2. One double in next. Chain 2, skip 2. One treble in each of next 2. Chain 2, skip 2. One treble in each of next 2. Chain 3.

2. One treble in second treble. Chain 2. One treble in each of next 2 trebles. This is always the same at the beginning and end of a row. Chain 5. One double in center of shell—and make a shell in the next double; then make 1 double in the center of 5 chain. Chain 5, 1 double in center of shell. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

3. One treble. Chain 2, 2 trebles. Chain 2, 1 double in center of chain. Chain 5, 1 double in center of chain. Shell in next double. One double in shell. (Always in center of shell or chain.) Chain 5, 1 double in chain. Chain 2, 2 trebles. Chain 2, 2 trebles. Chain 3.

4. One treble. Chain 2, 2 trebles. Chain 5, 1 double in chain. Chain 5, 1 double in shell. Shell in next double. One double in chain. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

5. One treble. Chain 2, 2 trebles. Chain 2. One double in chain. Shell in next double. One double in shell. Chain 5, 1 double in chain. Shell in next double. One double in chain. Chain 2, 2 trebles. Chain 2, 2 trebles. Chain 3.

6. One treble. Chain 2, 2 trebles. Chain 5, 1 double in shell. Chain 5, 1 double in chain. Shell in next double. One double in shell. Chain 5, 2 trebles. Chain 2, 2, 2 trebles. Chain 3.

7. One treble. Chain 2, 2 trebles. Chain 2, 1 double in chain. Chain 5, 1 double in shell. Shell in next double. One double in chain. Chain 5, 1 double in chain. Chain 2, 2 trebles. Chain 2, 2 trebles. Chain 3.

8. One treble. Chain 2, 2 trebles. Chain 5, 1 double in chain. Shell in next double. One double in shell. Chain 5, 1 double in chain. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

9. One treble. Chain 2, 2 trebles. Chain 2, 1 double in chain. Shell in next double. One double in chain. Chain 5, 1 double in shell. Shell in next double. One double in chain. Chain 2, 2 trebles. Chain 2, 2 trebles. Chain 3.

Repeat from second row.

Pointed Edge to Match Insertion.—Chain 33.

1. One treble in fourth stitch. Chain 2, skip 2. One treble in each of next 2 stitches. Chain 2, skip 3. One double in next. Chain 5, skip 5. One double in next. Skip 2. Five trebles called shell in next. Skip 2.

SINGLE CHAIN AND SHELL LACE AND INSERTION.

One double in next. Chain 5, skip 5. One double in next. Skip 2. Shell in last. Chain 5.

2. One double in center of shell. Shell in double after first shell to

make a row of shells diagonally. One double in center of chain. Chain 5, 1 double in shell. Chain 5, 1 double in chain. Chain 5, 2 trebles in the trebles. Chain 2, 2 trebles in the end. Chain 3.

3. One treble in treble. Chain 2, 2 trebles in trebles. This is always the same at the top. Chain 2, 1 double in chain. * Chain 5. One double always in the center of chain or shell, as the pattern requires. Repeat once. Shell in double and double in shell. Chain 5, 1 double in chain. Chain 5.

4. Shell in double to begin pointed edge. Double in chain. Chain 5, double in shell. Shell in double after shell. This is always the formula, and a great deal of unnecessary repetition could be avoided if this could be remembered. One double in chain. Chain 5, 1 double in chain. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

5. One treble. Chain 2, 2 trebles. Chain 2, 1 double. Chain 5, 1 double. Shell in double and double in shell. Chain 5, 1 double in chain. Shell in double and double in shell. Shell in the 5 chain after last shell. Chain 5.

6. Shell in first treble of shell. One double in center of same shell. Chain 5, 1 double in next shell. Shell in double, 1 double in chain. Chain 5, 1 double in shell. Shell in double, 1 double in chain. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

7. One treble. Chain 2, 2 trebles. Chain 2, 1 double. Chain 5, 1 double. Shell in double and double in chain. Chain 5, double in shell and shell in double. Double in chain. Shell in double. Double in shell. Chain 3.

8. Double in first shell. Shell in double and double in second shell. Chain 5, double in chain. Shell in double and double in shell. Chain 5, double. Chain 5, 2 trebles. Chain 2, 2 trebles. Chain 3.

9. One treble. Chain 2, 2 trebles. Chain 2, 1 double. * Chain 5, 1 double. Repeat once. Shell in double and double in chain. Chain 5, 1 double in shell. Chain 5.

10. One double in chain. Shell in double and double in shell. * Chain 5, 1 double. Repeat twice, ending with the trebles in top. Chain 3.

11. One treble. Chain 2, 2 trebles. Chain 2, 1 double. Chain 5, 1 double. Shell in double and double in chain. Chain 5, double in shell. Shell in double. Double in chain at the end. Chain 5.

Begin at second row.

This edge, with the insertion sewed to a four-inch band of ecru linen or momie cloth, is suitable for a bureau scarf. The edges are turned in and the band doubled. Sew the other side of the insertion to the center, which should be about one and a half or two yards long.

Tortoise Shell Lace.—Cast on 10 stitches. Knit across plain.

1. Slip 1, knit 1; thread over, narrow; thread over, narrow; thread over 3 times, narrow; thread over twice; purl 2 together.

2. Thread over twice, purl 2 together; knit 2, purl 1 in loop; knit 1, purl 1; knit 1, purl 1; knit 2.

3. Slip 1, knit 1; thread over, narrow; knit 1; thread over, narrow; knit 4; thread over twice; purl 2 together.

4. Thread over twice, purl 2 together; knit 5, purl 1; knit 2, purl 1; knit 2.

5. Slip 1, knit 1; thread over, narrow; knit 2; thread over, narrow; knit 3; thread over; purl 2 together.

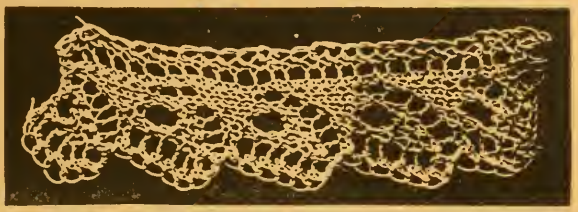
6. Thread over twice, purl 2 together; knit 4, purl 1; knit 3, purl 1; knit 2.

7. Slip 1, knit 1, over, narrow ; knit 3, over, narrow ; knit 2, over twice ; purl 2 together.

8. Over twice, purl 2 together ; knit 3, purl 1 ; knit 4, purl 1 ; knit 2.

9. Slip 1, knit 1, over, narrow ; knit 4, over, narrow ; knit 1, over twice ; purl 2 together.

10. Over twice, purl 2 together ; knit 2, purl 1 ; knit 5, purl 1 ; knit 2.



TORTOISE SHELL LACE : KNITTING.

11. Slip 1, knit 1, over, narrow ; knit 5, over, narrow ; over twice ; purl 2 together.

12. Cast off 3 stitches. Place the remaining stitch on the right-hand needle on the left-hand needle ; then, over 2, purl 2 together ; knit 5, purl 1 ; knit 1. Repeat.

Peacock's Tail Pattern.—Among elaborate and fanciful stitches not found in every knitting-book is the peacock's tail pattern, which makes up very prettily in stripes for sofa cushion covers and other purposes. It is done as follows :

Cast on wooden or ivory needles a number of stitches divisible by nine, as it takes nine stitches for each pattern and two for each border ; the border, which is in plain knitting, will not be mentioned after the first row, so allowance must be made for its plain knitting ; that is, the knitter must not omit the plain stitches required on either side for the border.

First Row.—Two plain for border ; two plain, * make one, one plain, repeat this four times from *, make one, two plain ; repeat from the beginning, then two plain for the border.

Second Row.—Remember border. Two purl, eleven plain, two purl ; repeat.

Third Row.—Take two together, eleven plain, take two together ; repeat.

Fourth Row.—Purl two together, purl nine, purl two together ; repeat.

Fifth Row.—Take two together, seven plain, take two together. Begin from the first row.

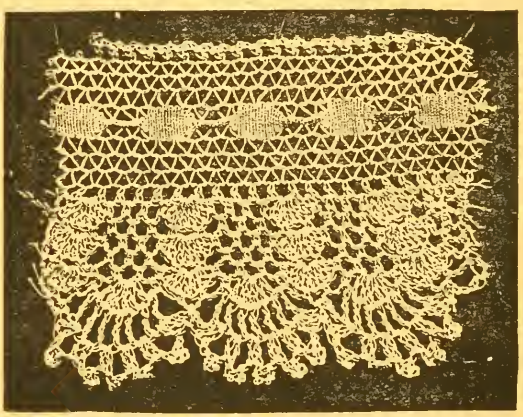
Thirteen stitches are large enough for a stripe for a sofa cover. These stripes must be sewed together after all are finished.

A pretty cushion cover can be made by knitting these stripes in dark red or maroon very fine cord and ecru color, sewing them together alternately, and trimming one corner of the covered cushion with a bow of maroon and deep ecru satin ribbons. A knitted lace border in dark red would also make a pretty finish about the edge of the cushion.

Afghan, Mosaic Pattern.—This pattern can be made of the odds and ends of zephyr or Germantown wool. Begin with any color—olive-green, for example. Chain 5 stitches. Fasten in the first. Chain 2 for first stitch and make 12 trebles in the same loop. Fasten to first. Cut the zephyr and

fasten yellow, so that the stitch on the needle will be the next color—in this case, yellow. Chain 2, and make 6 trebles in the same stitch, with 1 chain between the third and fourth treble. Skip 3 trebles, and make 6 more trebles divided by 1 chain, until there are 4 shells of 6 trebles. Fasten to first cut and put on brown, having the stitch on the needle brown, 3 trebles, 1 chain stitch, 3 trebles ; in each corner shell as before, but in this row add 3 trebles between the sheels. Fasten and add black ; 3 trebles, 1 chain, 3 trebles in the corners as before, with 3 trebles repeated twice between the shells. Fasten. This makes one block. Make three blocks in a row for each stripe, with plain stripe in afghan stitch between. Crochet the blocks together with black, and finish with scallop on the outer edge.

Wide Novelty Braid, with Crochet Edge.—Measure the length of the trimming you need for any article. Use novelty braid an inch wide and No. 30 thread. Tie the thread in the first loop. * Chain two. Make



WIDE NOVELTY BRAID, WITH CROCHET EDGE.

one double in next loop, and repeat from * to the end of the braid. Make this edge on both sides:

2d Row (For the lace on the lower edge)—Fasten in the first hole made by the two chain. Make seven trebles in the next hole. One double in next. * Chain three. One double in next. Repeat twice from *. Then always repeat from seven trebles.

3d Row—Always begin at the right hand side. Chain three. One double in the third treble. Chain three. One double in the sixth treble. * Chain three. One double in the chain. Repeat twice from *. Then begin the fourth row.

4th Row—Like the second. So that the seven trebles come in the center chain.

5th Row—Like the third.

6th Row—Like the second.

7th Row—Fasten in the first. Chain three. One double between the third and fourth trebles. Chain three. One double between the fifth

and sixth trebles. Chain three. One double in the chain. Chain one. Make six trebles in next chain, with one chain between. Chain one. One double in next. Repeat.

8th Row—Fasten in first chain. Chain three. One double in the center chain over the seven trebles. Chain three. Skip next chain. One double treble (that is, thread over twice) between the double and first treble of last row. Chain one. One double treble between the next two trebles. Repeat five times, so that there are seven double trebles, placing the last one after the last treble. Repeat from the beginning of this row.

9th Row—Fasten in the chain. Make two trebles between the first and second double trebles. Chain five. Make one double in the first of the five chain for loop. Chain one. Make two trebles between the next two trebles. Repeat until you have five loops in the scallop, and six groups of two trebles. One double in the center chain over the seven trebles, covering the double already in that chain. Repeat.

Balbriggan Crochet Lace.—Use No.25 Sea Island ecru crochet ball thread.

1st. Row—Chain 56. Turn.

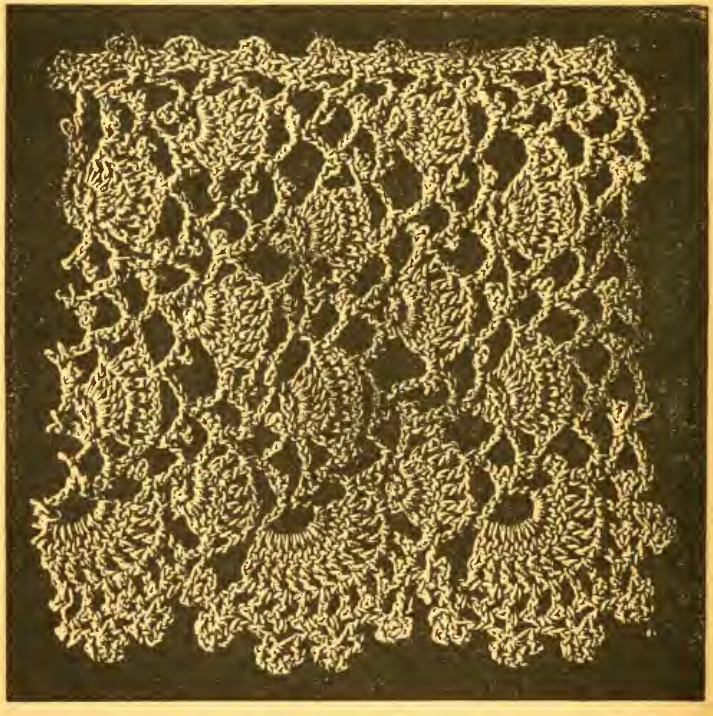
2d Row—8 chain. Double crochet into eighth chain of foundation. * Chain 5. Double crochet back into third stitch of last 5 chain. Ch in 8. Double crochet into seventh chain of foundation. Repeat from * five times. 8 chain. Double crochet into last stitch of foundation. Turn.

3d. Row—Chain 9. Double crochet into sixth chain of last eight chain in second row. Chain 5. Double crochet back into third chain to form the picot. Chain 3. Double crochet into last chain next to picot of last row. Chain 5. Double crochet back into third chain. Chain 2. Double crochet into last chain before next picot. Chain 5. * Turn work over. Double crochet back over last picot into first double crochet from crochet hook. Chain 3 to form first treble; eight more treble in last done 5 chain. Chain 3. Double crochet into first chain over next picot. Chain 5. Double crochet back into third. Chain 3. Double crochet into chain next to picot. Chain 5. Double crochet back into third. Chain 3. Double crochet into chain next to picot. Chain 5. Double crochet back into third stitch. Chain 3. Double crochet into chain next to picot. Chain 5. Repeat from * once. Chain 5. Double crochet back into third. Chain 3. Double crochet into chain before next picot. Chain 5. Double crochet back into third chain. Chain 3. Double crochet into fifth chain of last row. Turn.

4th. Row—Chain 8. Double crochet into chain next to picot of last row. Chain 5. Double crochet back into third stitch to form picot. Chain 3. Double crochet into chain next to picot of last row. Chain 3. Do nine treble over treble of last row with one chain between each. * Chain 3. Double crochet into chain next to picot of last row. Chain 5. Double crochet back into third chain. Chain 3. Double crochet into chain next to picot of last row. Chain 3. Nine treble over treble of last row with one chain between each. Chain 3. Double crochet into next to picot of last row. Chain 5. Double crochet back into third chain. Chain 3. Twelve treble for scallop into last loop of last row. Turn.

5th Row—Chain 3. For first treble twelve treble into twelve treble of last row with one chain between each. Chain 3. Double crochet into next chain before picot. Chain 5. Double crochet back into third chain. Chain 3. Double crochet between second and third treble of last row.

Chain 5. Double crochet into third chain to form picot. Chain 3. Double crochet between two last trebles. Chain 5. Double crochet back to third chain. Chain 3. Double crochet into chain next to picot of last row. Chain 5. Double crochet back into third chain. Chain 3. Double crochet between second and third treble of last row. Chain 5. Double crochet back into third chain. Chain 3. Double crochet between two last trebles of last row. Chain 5. Double crochet back into third chain. Chain 3. Double crochet into next chain to picot. Chain 5. Double crochet into third chain back. Chain 3. Double crochet into last loop of last row. Turn.



BALBRIGGAN CROCHET LACE.

6th Row—Chain 8. Double crochet into first chain over picot in last row. Chain 5. Double crochet back into third chain stitch. Chain 3. Double crochet into chain next to picot of last row. * Turn work over, five chain. Double crochet back over last picot into first double crochet from needle. Chain 3. To form first treble eight more treble into last done five chain. Chain 5. Double crochet back into third chain to form picot. Chain 3. Double crochet into next chain to picot of last row. Chain 5. Double crochet back into third chain. Chain 3. Double crochet into next

chain to picot of last row. Repeat * from * twice more. Chain 3. One double crochet between second and third treble of last row. Ten more trebles with one chain between each. Turn.

7th Row—Chain 7. Double crochet back into third stitch. Chain 5. Double crochet back into *same* stitch as last. Chain 4. Double crochet back into same.

This forms first picot of clover edge. One double between second and third treble of last row, always doing one double crochet between each bunch of clover down between next treble to it. Repeat to end of scallop. There should be six clovers on first scallop; five on each after connecting the first with the last clover of every scallop. Double crochet between next shell. Chain 3. One treble over each treble of last row, with one chain between each, and repeat from * in fourth row.

Picot Lace.—Ecru linen thread No. 40; steel crochet needle.

Chain 30. Turn.

1st Row—* One double in eighth stitch. Chain 3, one double in same stitch. Chain 7 *. Repeat twice from *. Chain 3, one treble in third stitch. Chain 1, one treble in last stitch. Chain 5. Turn.

2 l Row—One treble in first hole. Chain 1. One treble in next hole. Chain 7. One double in fourth of chain of 7 in previous row. Chain 3, one double in same. Repeat once. Chain 7, one treble in end loop. Chain 7. Turn.

3d Row—* One double in fourth of 7 chain. Chain 3, one double in same. Chain 7. Repeat twice from *. Chain 3, one treble in first hole. Chain 1, one treble in second hole. Chain 1, one treble in third of 5 chain at the end. Chain 5. Turn.

4th Row—Like the 2d, but after the one treble in the end loop chain 5, and make an extra loop with one treble in treble. Chain 3, * 1 double in fourth of 7 chain. Chain 3, 1 double in same. Chain 7. Repeat twice from * ending with chain 3, 1 treble. Chain 1, 1 treble. Chain 1, 1 treble in third of 5 chain. Chain 5. Turn.

5th Row—Like the second, and after the one treble in last treble chain 5. Make 9 double trebles in the extra loop of 4th row; that is, thread over twice, insert the hook in the middle stitch of 5 chain and draw through two loops three times. Chain 5, 3 doubles in the next end loop of 7 to the left. Turn. Chain 5, * one double treble in first double treble. Chain 3, one double on the side of same stitch. Repeat from * 8 times, making the double trebles in the double trebles of last row. Chain 5, one treble in treble. This makes one scallop. Chain 3. Begin at 3d row, then the second, third, and so on. Always join the scallops in the last row by dropping the stitch from the needle when making 3 chain. Put the needle in 3 chain of last scallop and draw through. Make one double on the double treble.

Insertion to Match Picot Lace.—Chain 36. Turn.

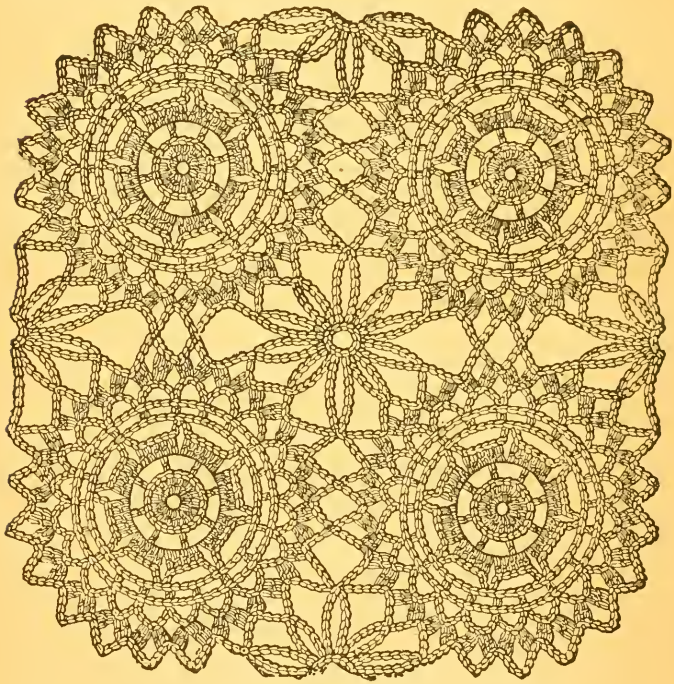
1st Row—One treble in sixth; chain 1, skip 1, 1 treble in next; chain 3, skip 3, 1 double in next; * chain 3, one double in same; chain 7, one double in 8th. Repeat from * twice. Chain 3, one treble in 4th; chain 1, one treble in 3d; chain 1, one treble in last.

2d Row—Chain 5, one treble in first hole; chain 1, one treble in next; chain 7, one double in 4th of 7 chain; chain 3, one double in same. Repeat once, ending with 7 chain, 1 treble; chain 1, 1 treble; chain 1, one treble in 3d of 5 chain; chain 5. Turn.

3d Row—One treble in first hole; chain 1, one treble in next hole; * chain 3, one double in 4th of 7 chain; chain 3, one double in same; chain 7. Repeat from * twice. Chain 3, 1 treble in first hole; chain 1, 1 treble in next; chain 1, 1 treble in third of 5 chain; chain 5. Turn. Repeat the second and third rows until you have the length desired, always having three picots in one row, and two in the next.

Crochet Design for Tidy, Etc.—Commence in the center of the rosette, five chain, join round.

1st Round: Twenty-four trebles under the chain.



CROCHET DESIGN FOR TIDY.

2d Round: Six chain, three of which take the place of a treble, * pass over two stitches, one treble into the next, three chain, repeat from * six times more; join with one single to the third of six chain.

3d Round: Three chain to take the place of a treble, one treble under last round, * five chain, six trebles under last round, (see design), repeat from * seven times more, four trebles under last round, join to top of three chain with one single.

4th Round: Work up to the center of first five chain with one single into each stitch, * seven chain, one double into center of five chain, repeat from * seven times more.

5th Round: Five chain, two of these take the place of a half treble, one-half treble into third of six chain, * three chain, pass over two stitches, and repeat from * all round, join to third of five chain with one single.

6th Round: Six chain, pass over two stitches, one double into next, repeat all round.

7th Round: Work up to the centre of chain with one single into each of three stitches, three chain to take the place of a treble, two trebles into next stitch, 5 chain, three trebles into next stitch, * three trebles into third of next six chain, five chain, three trebles into the next stitch, repeat from * all round.

In working the next rosette, join to the center of five chain when working the corresponding stitch on the last rosette.

For the small stars, which are worked in the space left by four rosettes, nine chain, join round, eight chain, one double into center of five chain on lower right hand rosette (see design), eight chain, one double into nine chain, six chain, one double into center of next five chain, six chain, one double into next stitch of nine chain, nine chain, one double into the double where rosettes join (see design), nine chain, one double into next stich of center nine chain, six chain, one double into five chain on next rosette, six chain, one double into center of nine chain, eight chain, one double into next five chain, eight chain, one double into next stitch of nine chain, repeat from the beginning of the row, working into the next rosettes as described for the two first.

Baby Blanket.—Cast on 140 stitches.

1st Row—Plain knitting.

2d Row—Knit 2 together. * 2 plain, thread forward, knit 1, thread forward, knit 3, slip 1, knit 2 together and bind the slip stitch. * Finish the row by knitting 2 together.

3d Row—Purl.

4th Row—Knit plain.

5th Row—Knit 2 together, * 3 plain, thread forward, knit 1, thread forward, knit 2, slip 1, knit 2 together and bind. Finish by knitting 2 together.

6th Row—Purl.

7th Row—Knit plain. Begin at second, so that the holes come above one another. This makes the border for the two ends of the blanket, and can be made as deep as you wish. For center knit 7 stitches plain, and purl 7 for seven rows to make a square. Then reverse, having the squares like a checker-board, until the blanket is long enough. Bind off and sew the other border on this end. This makes a blanket about a yard and a half long.

Materials for ends: 4 ounces of Germantown wool, white and pink, or any color desired; 8 ounces white for center; knit on bone needles. When the first border is finished, the center is begun without binding off, while at the other end it must be bound off and sewed to the blanket.

Another pretty blanket is in plain knitting. Cast on 150 stitches on bone needles. Knit 18 rows of white, 3 blue, 5 white, 8 blue, 5 white, 3 blue on the right side for the ends, 113 rows of white for center; crochet on edge at each end.

Materials: 6 1-2 ounces white, 2 ounces blue.

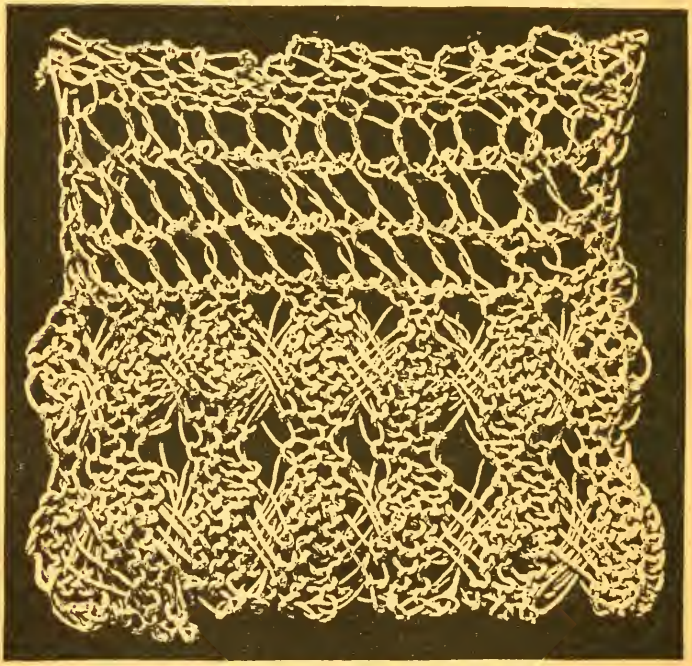
Lace for Flannel Skirts.—Material, Saxony wool; medium-sized bone needles.

Cast on 25 stitches, knit plain across.

1st Row—Knit three, thread over narrow, thread over narrow, thread over narrow. Knit plain to end of row.

2d Row—Needle through stitch, throw thread over three times, knit 1; repeat this 15 times, or until 16 stitches have been used. Knit plain to end of row.

3d Row—Knit 3, thread over narrow, thread over narrow, thread over



LACE FOR FLANNEL SKIRTS.

narrow; slip 8 of the long stitches, place needle through first 4 stitches and draw last 4 through them, making stitches cross; place them in this position back on needle and knit off plain. Slip next 8 long stitches and proceed as before.

4th Row—Knit plain.

5th Row—Knit 3, thread over narrow, thread over narrow, thread over narrow. Knit plain to end of row.

6th Row—Knit plain.

7th Row—Same as 5th.

8th Row—Knit plain. Repeat from 1st row.

Crochet Edge—No. 70 linen thread. Chain 28. Turn.

1st Row—Skip 3. Two trebles in 4th stitch. Chain 2, 2 trebles in following third stitch of chain. Chain 2, 3 trebles in third stitch. * Chain 2, skip 2, 1 treble in next. * Repeat from * 5 times, making thus 6 holes. Chain 5. Turn.

2d Row—* Treble in treble. Chain 2. * Repeat from * 5 times. On reaching the 3 trebles in the previous row make 5 trebles by putting 1 extra treble in the first and last stitches. Chain 2, 2 trebles between 2 trebles, 2 chain, 2 trebles between first and second trebles, 1 treble in last. Chain 3. Turn.

3d Row—Two trebles between second and third trebles. Chain 2, 2 trebles between 2 trebles. Chain 2, 2 trebles in first treble, 3 trebles on following 3 trebles, 2 trebles in last treble, making 7 trebles in this row. * Chain 2, 1 treble in treble. * Repeat to the end of row. Chain 5. Turn.

4th Row—Like second row, but make 9 trebles in solid part.

5th Row—Like third row, but this time 11 trebles.

6th Row—Like the second row, with 13 trebles, ending the row with 3 chain. Turn.

7th Row—Two trebles between second and third trebles. Chain 2, 2 trebles between trebles. Chain 2, 3 trebles in first treble. * Chain 2, 1 treble in third stitch. * Repeat from * 5 times. This is the beginning of the second point.

If a deeper heading is required at the top, this can be done by beginning with 34 chain stitches. Make 2 trebles in fourth stitch. Chain 2, 2 trebles in third. Chain 2, 2 trebles in third. Chain 2, 2 trebles in third. Chain 2, 3 trebles in third. * Chain 2, skip 2, 1 treble in next. * Repeat 5 times. This makes 4 rows of holes for the top—a solid part increasing from 3 to thirteen trebles, and an open diamond of 6 holes.

Chaotic and Fan Lace.—Chain 28—1. Make a group of 4 trebles, separated by 3 chain, in the fourth stitch. Skip 3. Make a similar group in next stitch. Chain 4, skip 5, 2 trebles separated by 3 chain in next for fan. Chain 4, skip 5. Group in next. Skip 3. Group in next. Skip 3. One treble in last. Chain 3.

2. Group in center loop of group of previous row. Repeat. Chain 3, 8 trebles in fan center. Chain 3, 2 groups in next 2 groups. Chain 3.

3. Group in center. Repeat. Chain 2, 7 trebles, with 1 chain between, between the trebles of fan. Chain 2, make 2 groups, 1 treble in last. Chain 3.

4. Two groups. Three trebles in each space of fan, 18 altogether. Two groups. Eight trebles in 3 chain at end for scallop. One double in end loop. Afterwards in first loop of group. * Two trebles separated by 3 chain, between the trebles in the scallop. Repeat 6 times. Two groups. Chain 4, 2 trebles, separated by 3 chain in center of fan. Chain 4, 2 groups, 1 treble in last. Chain 3.

Repeat from the second row.

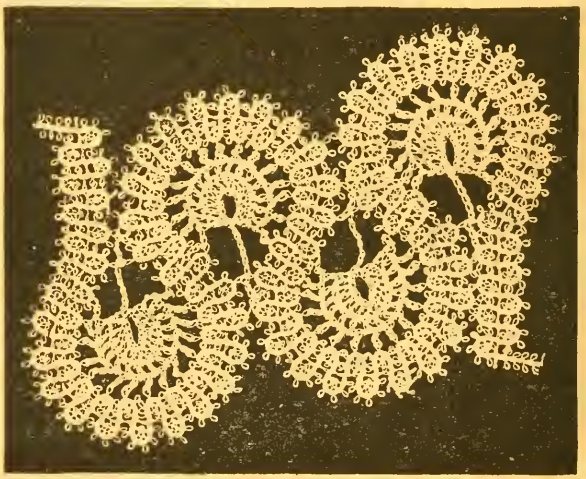
Feather Edge Lace.—Make a narrow braid first of the feather edge, without thread. Put the hook in a loop, skip five and draw the sixth through the one on the hook. Turn the feather edge. Catch the stitch opposite in the same way. Skip five loops. Draw the sixth through as before. Turn. Count five loops on the top. Catch the sixth. Proceed in this way until you have made a yard or two. Then crochet with No. 30 cotton in a

style resembling ric-rac. Fasten thread in the middle stitch of the sixth point in the braid just made.

1st Row—Chain 4. Fasten in next point with 1 treble. Chain 1. Repeat thirteen times from *, having thus caught 15 of the points. Chain 3. Turn.

2d Row—1 treble between each of the 15 trebles in last row, with one chain between, which will make 14 trebles. Chain 3.

3d Row—1 treble between each treble without chain. Fasten in first, which draws the circle together. Chain 7. Catch the top loop in the sixteenth point of braid with opposite loop in braid. Chain 3. Catch next two points in braid. Chain 5. Fasten to the left, between the third and fourth piece in braid from where you joined. Chain 2. Fasten to the top loop of



FEATHER EDGE LACE.

the 15th point of braid. Turn the scallop thus formed and make another to the left. Begin at the first row. Have all the chains by which the scallops are fastened together on the same side. This is a beautiful trimming for aprons, and can also be used for insertion.

Saw Tooth Edge in Crochet.—Chain 23.

1. Make a shell of 3 trebles, 3 chain, 3 trebles in the 4th stitch. Chain 4, skip 4. One double in next. Chain 4, skip 4. Shell in next. * Chain 2, skip 2. One treble in next. Repeat twice. Chain 5.

2. One treble in the 2d treble and each of the following 6 stitches, so that the last treble comes in the first treble of shell. Chain 2. Shell. Chain 4. One double in double. Chain 4. Shell. Chain 5.

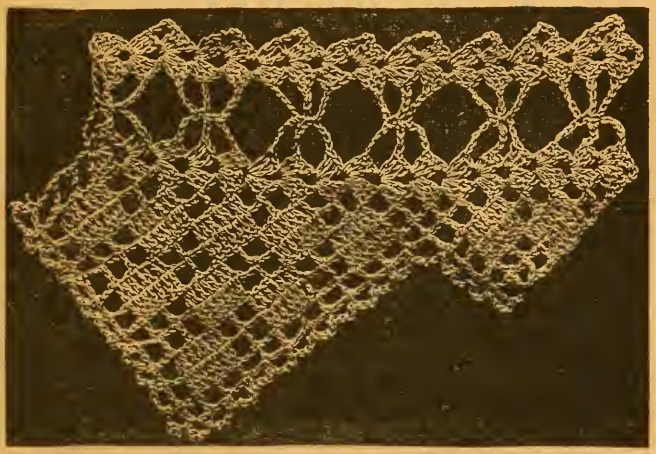
3. Shell. Chain 9. Shell. The shells are always made in the 3 chain of the other shells. Chain 2. One treble in last treble of shell. Chain 2, skip 2. One treble in each of the trebles of last row. Chain 2. One treble in 3d stitch of chain at the end. Chain 5.

4. One treble in the first of 7 trebles. Chain 2. One treble in 4th. Chain 2. One treble in last of 7 trebles, which begins another block of 7 trebles in the next 7 stitches. Chain 2. Shell. Chain 4. One double in 5th of 9 chain. Chain 4. Shell. Chain 5.

5. Shell. Chain 4. One double in double. Chain 4. Shell. Chain 2. One treble in last treble of shell. Chain 2. Seven trebles. Chain 2. One treble in treble. Repeat twice. Chain 5.

6. Skip 2. Seven trebles in next 7 stitches. Chain 2. One treble in center of 7 trebles. Chain 2, skip 2. Seven trebles in next 7 trebles. Chain 2. Shell. Chain 9. Shell. Chain 5.

7. Shell. Chain 4. One double in center. Chain 4. Shell. Chain 2. One treble in last. Chain 2, skip 2. Seven trebles. Chain 2. One treble



SAW TOOTH EDGE IN CROCHET.

in next. Chain 2, skip 2. Seven trebles. Chain 2. One treble in end. Chain 5.

8. One treble in first of 7 trebles. Chain 2. One treble in center. Chain 2. One treble in last and in each of next 6 stitches. Chain 2. One treble in center. Chain 2, skip 2. Seven trebles. Chain 2. Shell. Chain 4. One double. Chain 4. Shell. Chain 5.

9. Shell. Chain 9. Shell. Chain 2. One treble in last. Chain 2. Seven trebles. Chain 2. One treble. Chain 2. Seven trebles. * Chain 2. One treble. Repeat twice. Chain 5.

10. Seven trebles in the trebles. Chain 2. One treble in center. Chain 2. Seven trebles. Chain 2. One treble in center. Chain 2. Seven trebles. Chain 2. Shell. Chain 4. One double. Chain 4. Shell. Chain 5.

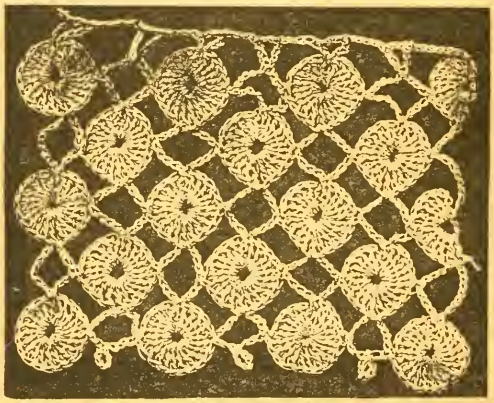
11. Shell. Chain 4. One double. Chain 4. Shell. Chain 2. One treble. Chain 2. skip 2. Seven trebles. Chain 2. One treble. Chain 2. Seven trebles. Chain 2. One treble. Chain 2. Seven trebles. Chain 2. One treble in end. Chain 5.

12. One treble in first treble. * Chain 2, skip 2. One treble in next. Repeat. There must be 14 holes on the edge. Shell. Chain 9. Shell. Chain 5.

13. Shell. Chain 4. One double. Chain 4. Shell. Chain 2. One treble in end treble. Chain 2, skip 2. One treble in treble. Chain 2. One treble in treble to make 3 holes. Chain 5.

Begin at the second row. When enough points have been made, chain 4, make one double in each treble. For outside edge: Make 2 chains at the point and skip from one treble to the other between two points.

Wheel Lace—1st Row—Chain 13, turn and fasten in seventh stitch of chain, with slip stitch. Chain 3. Now work 10 trebles in little loop formed by the 7 chain stitches. Chain 15, form a loop. Chain 3, work 10 trebles in loop. Chain 15, as before, form a little loop. Chain 3, work 20 trebles in loop. Keep stitch on needle, and pass point of needle through third stitch from wheel and through top of first of the 20 trebles. Pass



WHEEL LACE.

the thread around the needle, and draw thread through all 3 loops on needle. This finishes first wheel. Now chain 8, fasten in top of next half wheel, work 10 trebles to finish wheel, fasten same as for first wheel. Chain 8, fasten in top of last half wheel, 10 trebles to finish wheel, fasten. Chain 3, 1 treble in first stitch of chain.

2d Row—Chain 13, fasten in center of first wheel; to fasten to wheel drop stitch on needle; pass needle through center of wheel, catch dropped stitch, and draw same stitch through wheel. Chain 14, form loop. Chain 3, work 5 trebles in loop, and fasten in center of the 8 chain stitches of the first row; 5 more trebles in loop. Chain 4, and fasten in center of wheel in first row. Chain 14, form loop. Chain 3, 5 trebles in loop, and fasten in center of 8 chain; 5 more trebles in loop. Chain 4, fasten in center of top wheel. Chain 8, make a picot. Chain 8 more, fasten at beginning of first half wheel; 10 trebles to finish wheel, fasten at bottom of wheel the same way as in first row. Chain 8, fasten to next half wheel, 10 trebles in last wheel. Chain 8, fasten in fifth stitch of long chain at bottom of work.

Chain 3, 1 treble in third stitch for the foundation chain. This finishes second row.

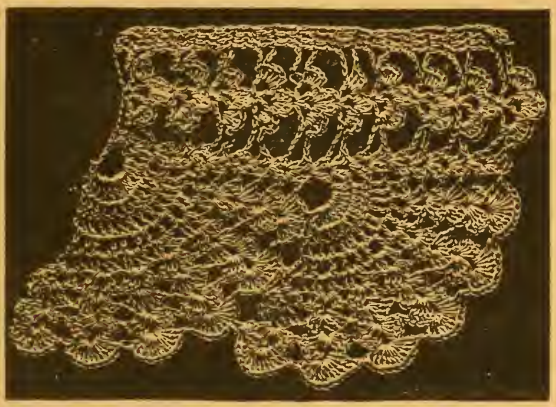
3d Row—Chain 17, form loop, work 5 trebles into loop, fasten in center of chain of last row; 5 more trebles in loop. Chain 4, fasten in center of first wheel of last row. Chain 14, form loop, 5 trebles in loop, fasten in center of chain of last row; 5 more trebles in same loop. Chain 4, fasten in center of second wheel of last row. Chain 14, form loop, 5 trebles in loop, fasten in fifth stitch of chain at top of work; 15 trebles in loop, fasten and finish the same way first row is finished.

By center of wheel I mean the center of the side or edge of the wheel.

Lace is made with No. 24 spool cotton and fine steel hook. Lace can be made wider by starting with four or five wheels in place of three.

Shell Lace.—Chain 25.

1. One treble in fourth stitch. One treble in each of the next 2 stitches. Chain 4, skip 6. Four trebles in next separated by 3 chain. Chain 4, skip 6.



SHELL LACE.

Shell of 2 trebles, 2 chain, 2 trebles in next. Chain 6. One double in last. Chain 3.

2. Twelve trebles in loop. Shell in shell. Chain 3. One double, 3 trebles, 1 double in first and third loop in the center. One double, 4 trebles, 1 double in the middle loop. Chain 3. Four trebles in last 4 trebles. Chain 3.

3. Three trebles. Chain 4. Four trebles in center separated by 3 chain. Chain 4. Shell. Twelve trebles in the top of trebles. Chain 3.

4. Twelve trebles in the top of last trebles with 1 chain between. Repeat from shell in second row.

5. Like third row to shell. One treble between shell and treble. * Chain 1. One treble between the trebles. Repeat 13 altogether. Chain 3.

6. Shell of 2 trebles, 2 chain, 2 trebles in first hole. Skip 1 hole. Make 7 of these shells, including the shell in the upper row. Repeat second row from chain 6.

7. Like third to shell. Then make a shell in each shell of 3 trebles, 2 chain, 3 trebles—6 in all.

8. Four trebles, 2 chain, 4 trebles in each shell. Repeat second row.

9. Like third row to shell. Shell of 5 trebles, 2 chain, 5 trebles in each shell.

10. Twelve trebles in each of the 6 shells. Repeat second row.

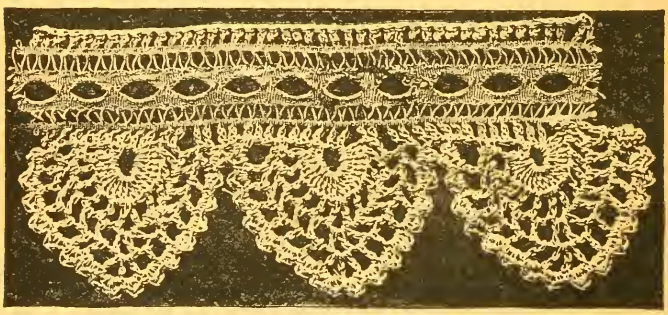
11. Like third row to shell. Chain 6. One double in fifth treble of shell in border to begin next scallop. Chain 3.

The scallops are joined by the first 3 shells—twice in first 2 shells, once in third shell—with 1 double in the fifth and eighth treble of first shell, fourth and eighth of the second shell, and in the fifth of third shell. The scallops are all made like the first.

The insertion and shell border can be used as two separate patterns—if a narrower edge is desired. The shell border is extremely pretty by itself.

Bee-hive Lace.—Novelty braid and No. 30 thread. Fasten to loop. Chain four for first stitch and make a row of trebles in every loop with one chain between, if necessary.

1. For the bee-hive, make eleven trebles on the other side of braid, one



BEE-HIVE LACE.

in each loop. Chain seven. Turn. Make one double between the second and third trebles and one double between the next two trebles. Chain two. Turn.

2. Make ten trebles, one chain, and ten trebles in the chain of seven. Two trebles in next two loops of braid. Chain two. Turn.

3. One treble in second stitch. Chain two. Repeat to make five holes on one side of bee-hive. Chain three. Make an extra treble in the one chain at top, and make five holes on the other side, skip two trebles for braid, two doubles in next two. Chain two. Turn.

4. One treble in first hole. Chain two. Repeat to make six holes on each side and extra treble at top, two trebles in two loops of braid. Chain two. Turn.

5. One treble in first hole. Chain two. Repeat seven holes on each side, two at the top, skip two trebles on edge, two doubles in next two stitches.

6. One double, three trebles in each hole for seven scallops on edge and two at top. Repeat from the beginning. Join in last row when making first scallop.

Woolen Lace.—The following, knitted in scarlet or in blue worsted, makes a pretty and durable edging for flannel or knitted wool skirts for winter use :

1st Row—Cast on 13 stitches ; knit 1 row plain, knit 2 threads over needle twice and purl 2 ; throw back, knit 1, bring thread forward, knit 2 together. Do this three times, leaving two stitches on needle, bring thread forward, knit 1, knit 1 plain.

2d Row—Knit 10 stitches plain, bring thread over the needle twice, purl 2, knit 2 plain.

3d Row—Knit 2, bring thread over the needle twice, purl 2, throw thread back, knit 2 plain, bring thread forward, knit 2 together. Repeat twice, leaving 2 stitches on the needle, bring thread forward, knit 1, knit 1 plain.

4th Row—Knit 11 stitches plain, bring thread over needle twice, purl 2, knit 2 plain.

5th Row—Knit 2, thread over needle twice, purl 2, throw thread back, knit 3 plain, bring thread forward, knit 2 together. Repeat twice, bring thread forward, knit 1, knit 1 plain.

6th Row—Knit 12 stitches plain, bring thread over needle twice, purl 2, knit 2 plain.

7th Row—Knit 2, thread over needle twice, purl 2, thread back, knit 4 plain, bring thread forward, knit 2 together. Repeat twice, bring thread forward, knit 1, knit 1 plain.

8th Row—Knit 13 stitches plain, bring thread over needle twice, purl 2, knit 5 plain, thread forward, knit 2 together. Repeat twice, bring thread forward, knit 1, knit 1 plain.

9th Row—Knit 14 stitches plain, bring thread over needle twice, purl 2, knit 6 plain, thread forward, knit 2 together. Repeat twice, thread forward, knit 1, knit 1 plain.

10th Row—Knit 15 stitches plain, bring thread over needle twice, purl 2, knit 2 plain.

11th Row—Knit 2 plain, bring thread forward, purl 2, knit 7 plain, bring thread forward, knit 2 together. Repeat twice, thread forward, knit 1, knit 1 plain.

12th Row—Knit 16 plain, thread over needle twice, purl 2, knit 2 plain.

13th Row—Knit 2, thread forward, thread twice, purl 2, thread back, knit the rest plain.

When the point is finished, there will be 20 stitches on needle ; bind off 7, leaving 13 stitches to commence the next point.

Skirt Trimming.—Novelty Braid. No. 24 thread.

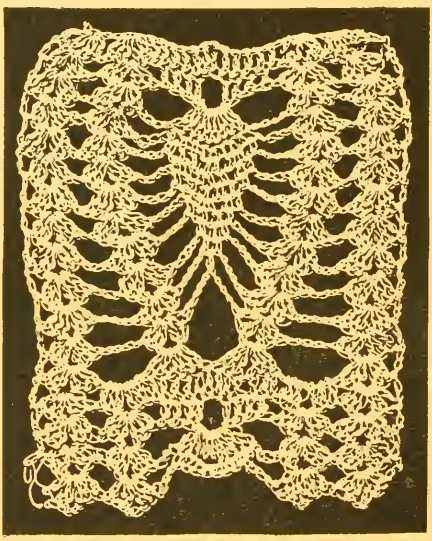
Fasten to a bar between. Chain 4. One double in first loop. Chain 16. Skip one loop ; one double in next. Chain 4. Drop the stitch ; put the hook in the fourth of the sixteenth chain ; draw the stitch through. Chain 4. Skip one ; one double in next. Chain 4. Fasten back in 4th stitch. Chain 4. One double in the second and third loops in next piece of braid. Chain 4. Fasten back. Chain 4. One double in next two loops. Chain 4. Fasten back. Chain 4. One double in second loop in next piece of braid. Chain 4. Fasten back. Chain 4. Skip one ; one double in next. Chain 4. Fasten back. Chain 4. Fasten on the fourth in the sixteenth chain. Chain 8. Skip one ; one double in last loop. Chain 4. Repeat from the beginning.

Finish the top with a row of trebles with two chain between, which will be three on the two long chains ; one in each of the two short chains ; one where the long chains are joined, and one in the double on the bar

between. For lower edge, * Fasten to the third loops where the two scallops join. Chain 3. One double in last loop. Make six picots thus: Chain 5. Fasten back in the fourth. Chain 1. Catch the first on the bar. Second, in the first loop of middle piece of braid. Third, in the third and fourth loops. Fourth, in the last loop. Fifth, on the bar. Sixth, in the first loop of next piece of braid. Chain 3. Repeat from *.

Pineapple Insertion.—Chain 27.

1. Make a shell of 3 trebles, 2 chain, 3 trebles in the fourth stitch. Skip 2 stitches. Another shell in next. Skip 2. One treble in each of next 12 stitches. Skip 2. Shell in next. Skip 2. Shell in last. Chain 3.



PINEAPPLE INSERTION.

2. Always shell in shell. Make the second shell, skip 1 treble, and put 1 treble in each of the next 4 trebles. Chain 2. Skip 2. One treble in each of the next 4 trebles. Shells in the next 2 shells. One treble in end. Chain 3.

3. Two shells. Chain 4. Nine trebles in the 2 chain to begin the pineapple in the center. Chain 4, 2 shells, 1 treble. Chain 3.

4. Two shells. Chain 4. Nine doubles in the pineapple, that is, 1 in each treble. Chain 4, 2 shells, 1 treble. Chain 3.

5. Two shells. Chain 4. Eight doubles in center, putting the hook *between* the doubles of last row. Chain 4, 2 shells, 1 treble. Chain 3.

6. Two shells. Chain 4. Seven doubles. Chain 4, 2 shells, 1 treble. Chain 3.

7. Two shells. Chain 4. Six doubles. Chain 4, 2 shells, 1 treble. Chain 3.

8. Two shells. Chain 4. Five doubles. Chain 4, 2 shells, 1 treble. Chain 3.

9. Two shells. Chain 4. Four doubles. Chain 4, 2 shells, 1 treble. Chain 3.

10. Shell. Chain 1. Shell. Chain 4, 3 doubles. Chain 4. Shell. Chain 1. Shell, 1 treble Chain 3.

11. Shell. Chain 2. Shell. Chain 4, 2 doubles. Chain 4. Shell. Chain 2. Shell, 1 treble. Chain 3.

12. Shell. Chain 3. Shell. Chain 4, 1 double, the point of the pine-apple. Chain 4. Shell. Chain 3. Shell, 1 treble. Chain 3.

13. Shell. Chain 4. * Six trebles instead of the familiar shell in the next shell. Repeat once. Chain 4. Shell, 1 treble. Chain 3.

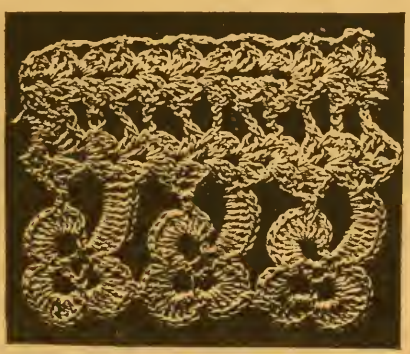
14. Shell in shell. Then make a shell in the 4 chain. One treble in each of the 6 trebles in the center, 12 in all. Another shell in the 4 chain and shell in last shell. One treble. Chain 3.

Repeat from the second row.

There seems to be a great deal of unnecessary repetition, but as most persons prefer copying from a sample instead of written directions, nothing must be left to the imagination.

Clover-leaf Edging.—Chain 8. Turn.

1. Make a shell of three trebles, two chain, and three trebles in the fourth stitch. Chain two, skip three. Shell in last stitch. Chain three. Turn.



CLOVER-LEAF EDGING.

2. Always shell in shell. Chain two. Shell, one treble in end chain. Chain three. Turn.

3. Shell. Chain two. Shell. Chain twelve, one double in sixth stitch to form a loop. Turn. * Chain five, one double in loop. Repeat twice. Be careful to make the last double where the loop is joined to prevent slipping. Turn. Make one double and five trebles in first loop. Drop stitch and catch the three chain between the first and second shells in the border, then continue five trebles and one double in same loop, one double, ten trebles, one double in second loop the first time (afterwards, after making five trebles, drop stitch and join to the center of first clover leaf, and continue five trebles, one double). Make one double, ten trebles, one

double in third loop, which completes the clover leaf. Make one double and ten trebles for stem on the empty chain to reach the border.

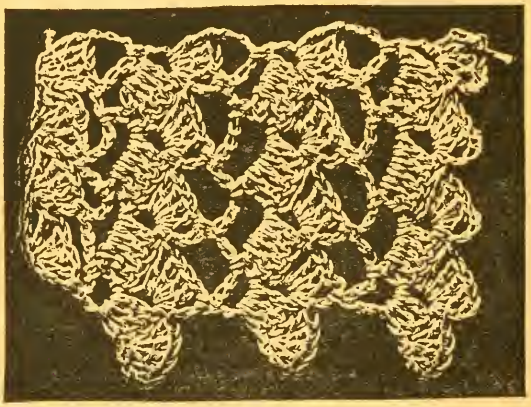
4. Shell. Chain two. Shell, one treble at end. Chain three. Turn.

5. Shell. Chain two. Shell. Chain three. Turn.

Begin at the second row. The clover leaves occur every fourth row after the first. There are many different styles of this pattern. The simplest has one row of shells above, another has two rows of leaves below, joined to a fancy braid at the top and the shells omitted. In this case a row of trebles must be made on the top of the braid, and the additional row of leaves is begun after finishing the second petal of the first leaf. Four rows make quite an elaborate design, and a wide braid should be used or two rows of shells.

Crazy Lace.—Chain 15 stitches.

1st Row—Skip 3 stitches (*a*), 4 trebles in same stitch, skip 3, chain, 1



CRAZY LACE.

double in next stitch, 3 chain. Repeat from (*a*) to end of row, 4 shells. Turn.

2d Row—(*b*) 6 chain, 1 double in loop formed by 3 chain in last row. Repeat from (*b*) to end of row, 4 loops.

3d Row—(*c*) 6 chain, 1 double in next loop of 6 chain in last row. Repeat from (*c*) to end of row, 4 times.

4th Row—Three chain, 4 trebles in loop formed by 6 chain (*d*), 1 double in next loop, 3 chain, 4 trebles in same loop. Repeat from (*d*) to end of row. Four shells in this row.

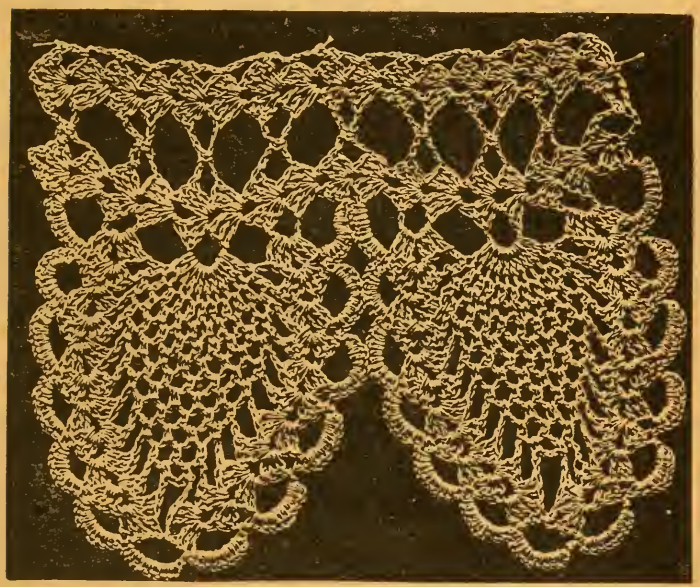
5th Row—Three chain, 4 trebles in first stitch (*e*), one double in next loop of 3 chain in last row. Three chain, four trebles in same loop. Repeat from (*e*) to end of row. Five shells in this row. Begin at second row.

Narrow Clover Leaf Edge.—1. Chain 6. Shell of three trebles, two chain, three trebles in fourth stitch, one double in end. Chain three, Turn.

2. Shell in shell, one double in end. Chain three. Turn.
3. Shell, one double in end. Chain three. Turn.
4. Shell, one double in end. Chain twelve, one double in seventh for loop. Turn. * Chain six, one double in loop. Repeat twice. Fasten in first. Turn, one double, six trebles in loop. Fasten between first and second shell, six trebles, one double in same loop, one double, twelve trebles, one double in next two loops, six doubles on chain for stem, one double in end of shell. Chain three, shell, one double in end. Chain three. Turn. Begin at second row. Always join the clover leaves in the center of second petal.

Strawberry Lace in Crochet.—Chain 12 stitches.

1st Row—2 trebles in 4th stitch; 2 chain; 3 trebles in same stitch; 2 chain;



STRAWBERRY LACE IN CROCHET.

skip 3 stitches; one double in next stitch; 2 chain; skip 3 stitches, three trebles in next stitch; 2 chain; 3 trebles in same stitch; 4 chain; turn.

2d Row—3 trebles; 2 chain; 3 trebles under 2 chain; 5 chain; 3 trebles; 2 chain; 3 trebles under 2 chain; 6 chain; turn.

3d Row—3 trebles; 2 chain; 3 trebles under 2 chain; 2 chain; 1 double in the center of 5 chain; 2 chain; three trebles; 2 chain; 3 trebles under 2 chain; 1 treble in the 1st of 4 chain; 4 chain; turn.

4th Row—Like the second.

5th Row—Like the third.

6th Row—Like the second.

7th Row—Like the third.

8th Row—Like the second, ending with 6 chain. This forms the top of the scallop. Now work on the side.

9th Row—3 trebles; 2 chain; 3 trebles under 6 chain of 6th row; 2 chain; 11 trebles under 6 chain of 4th row; 2 chain; 3 trebles; 2 chain; 3 trebles under 6 chain of 2d row; 6 chain; 1 double in last stitch of 1st row; turn.

10th Row—11 doubles under 6 chain; 3 trebles; 2 chain; 3 trebles under 2 chain; 2 chain; 1 double in 1st of 11 trebles; * 3 chain; 1 double in next stitch. Repeat from * 9 times; then 2 chain; 3 trebles; 2 chain; 3 trebles under 2 chain; 1 double in last of three trebles; 6 chain; turn.

11th Row—3 trebles; 2 chain; 3 trebles under 2 chain; 2 chain; 1 double in the center of 3 chain; * 3 chain; 1 double in the center of 3 chain; *. Repeat from * 8 times; then 2 chain; 3 trebles; 2 chain; 3 trebles under 2 chain; 6 chain; 1 double in last of 3 trebles; turn.

12th Row—11 doubles under 6 chain; 3 trebles; 2 chain; 3 trebles under 2 chain; 2 chain; 1 double in the center of 3 chain; * 3 chain; 1 double in the center of 3 chain; *. Repeat from * 7 times; then 2 chain, etc., like 10th row.

13th Row—Like the 11th, repeating from the * 6 times.

14th Row—Like the 12th, repeating from the * 5 times.

15th Row—Like the 11th, repeating from the * 4 times.

16th Row—Like the 12th, repeating from the * 3 times.

17th Row—Like the 11th, repeating from the * twice.

18th Row—Like the 12th, repeating from the * once.

19th Row—Like the 11th, which ends the point of the strawberry with 3 chain.

20th Row—11 doubles under 6 chain; 1 slip stitch into each of the next 3 trebles and the 1st of the 2 chain. Catch the next stitch and the corresponding stitch in the other cluster of 3 trebles together with 1 slip stitch, having the work flat, and make 1 slip stitch in each of the next 4 stitches; 6 chain; turn, and make 1 double in the 1st of 11 doubles; turn again, and make 11 doubles under 6 chain; 11 doubles under each of the following 6 chain. This finishes the first scallop.

Repeat the 3d and 2d rows until you have 8 shells again for the top. Then begin at the 9th row.

The first 3 loops on the edge of each scallop are to be joined in working to the last 3 loops of the previous scallop, by making 5 doubles under 6 chain; then take out the needle, catch the middle stitch of 11 doubles in previous scallop. Draw the stitch through, and finish by making 6 doubles. This makes the 11 doubles under 6 chain and continues 3 trebles; 2 chain, etc., in the 10th row.

This pattern is very pretty for lamp shades. Run a ribbon through the space in the top, and tie round the lower part of the shade.

Insertion for Strawberry Lace.—Chain 31 stitches.

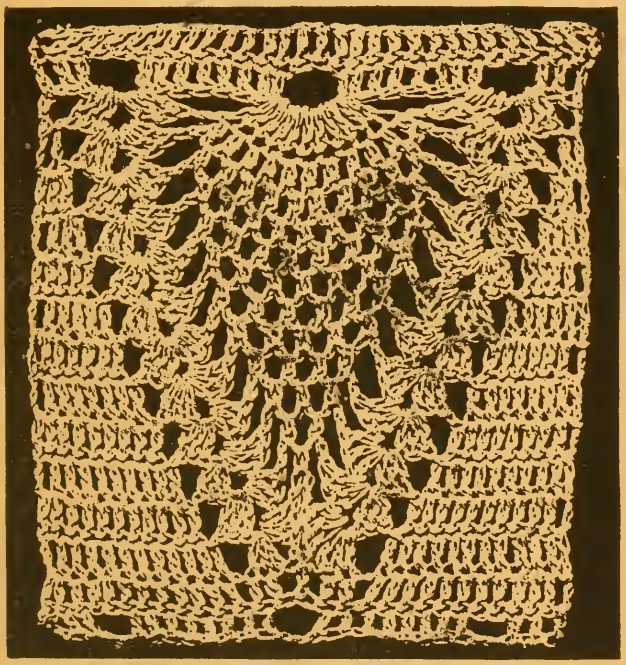
Turn; skip 3 stitches; make 28 trebles on the chain; turn.

2d Row—Chain 3; 1 treble in each of the next 2 stitches; chain 2; 1 treble in the following 3d stitch; 7 trebles in the next 7 stitches; chain 2; 1 treble in 3d stitch; 7 trebles in next 7 stitches; chain 2; 1 treble in 3d stitch; 2 trebles in last 2 stitches; chain 3; turn.

3d Row—Make a shell of 3 trebles, 2 chain and 3 trebles under 2 chain of the previous row; chain 2; make 11 trebles under the second 2; chain 2; another shell under the third 2 chain; 1 chain and 1 treble in last stitch; chain 3; turn.

4th Row—1 treble in next stitch ; chain 1. Make shell as before in shell ; chain 2. Make 1 double in first of 11 trebles ; * chain 3 ; 1 double * in each of 11 trebles in center ; chain 2 shell as before in shell, 1 chain ending with 2 trebles. Continue this way, making an extra treble on each side in the 1 chain until you have 11 trebles and 11 shells on each side of the strawberry.

14th Row—Chain 3, 11 trebles, chain 1, shell, chain 3, fasten in point of the strawberry, chain 3. Make only half of the next shell, then fasten it to



INSERTION FOR STRAWBERRY LACE.

the last shell made. Make the other half of shell, chain 1, and make 12 trebles ; chain 3 ; turn.

15th Row—11 trebles ; 2 trebles in first two stitches of first shell ; 1 treble between 2 shells ; 2 trebles in last two stitches of next shell ; 12 trebles. Begin with 2d row.

Lattice Lace.—*Red or white wool.*—Cast on 20 stitches.

First 3 rows knit plain.

4. Begin at the top, knit 2 plain, thread over. Knit 2 together all the way across four holes, bringing the thread forward every time. Knit 4 rows plain. Begin at the bottom. Take off the first stitch, * thread over 4 times,

knit 1. Repeat from * until there are 3 stitches on the left needle, which must be knitted plain. Turn. Take off first. Knit 3 stitches plain. Drop the wrapped stitches and pull out the stitch, without knitting. Do this to the end of the row. Then transfer the long stitches to the other needle. Bring the thread forward and knit the last 4 stitches on the left needle. Turn. Take off first stitch. Knit 3 plain. Skip the first 4 long stitches and knit the fifth, and turn it over the 4 unknitted ones for the lattice work. Do this with the next 3 stitches and then knit the first 4. The same process disposes of the 8 remaining stitches on left needle, and forms a second lattice. Knit 3 plain rows, and begin at the fourth row at the top.

Another lattice work pattern omits the holes and has 2 rows of herring bone at the top.

Cast on 23 stitches. Knit across plain.

1. Slip 1, knit 2 plain, thread over, narrow, thread over, narrow, knit 16.

2. Knit 1, over 3 times. Repeat until there are 6 stitches on left needle. These you knit plain.

3. Slip 1, knit 2, over, narrow, over, narrow. Drop the loops and pull out the knitted stitch until you have 16 long stitches on the right needle. Slip these on the other needle and turn the needles so that the long stitches are in your left hand. Knit the fifth long stitch. Slip it over the first 4. Knit the next three the same way and slip them over. Then begin at the first of the 4 and knit them plain, and knit the 8 stitches remaining like you did the first 8.

4. Knit plain and repeat from the first row.

This makes pretty bureau lambrequins in seine twine, sewed to cardboard pieces the size of brackets. Cover with silesia.

DECORATIVE PAINTING.

BY LIDA AND M. J. CLARKSON.

INTRODUCTION.

It is within a few years only that amateur art work has been regarded with any degree of favor. The popular prejudice that no one but a genius could paint, deterred many from even making the attempt, and thus the field was left almost entirely to professionals. Of late, however, there has been a marked change, and Art has become a household word, which people are growing more and more to understand and to appreciate. Very often the clever amateur produces work which might reflect credit upon the professional, and the homes of our land show the refining influences of tasteful decoration. The title of this article indicates its purpose, which is to help those who will help themselves.

There are many who will gladly welcome any method of self improvement, many who cannot afford a regular course of instruction, or so situated that they are debarred from such privileges. It often happens, too, in classes, or art schools, that pupils become discouraged because so much attention is paid to scholars of promise. They lose all hope of success when a teacher's manner clearly implies, "You have no *genius;* why should I waste time upon you?" And so a diffident, sensitive nature is sometimes deterred from following up advantages which might ultimately lead to success. Now, success in art work is not due to any high-flown ideal inspiration.

The old adage, "Where there's a will there's a way," holds true of this, as of other undertakings. There is no "royal road" to it, other than that of practice and perseverance—the great essentials to all true success. While these pages are not written with the expectation of turning out artists, it is yet to be hoped that they will meet the wants of a large class of readers anxious to become acquainted with the various forms of decorative painting.

FLOWER PAINTING IN OILS.

This branch of art has grown very steadily in favor with many, as it does not require the application nor the study necessary to landscape or figure painting. It is therefore a favorite with beginners, and furnishes many beautiful subjects readily adapted to all kinds of decorative work, such as velvet, satin, plush, or other fabric painting, which will each be described in order.

The materials necessary may be briefly summed up as follows: An easel, an assortment of colors and brushes, a palette and palette knife, a bottle of poppy or linseed oil and one of retouching varnish, a drawing board, charcoal for making sketches, a preparation known as fixatif, and an atomizer.

These materials will be more particularly described as occasion arises. The beginner is advised to provide himself also with some academy board,

or canvas. If the latter is used, it is necessary to tack it upon a wooden frame called a stretcher, which may be purchased of any dealer in artists' materials. The colors necessary for flower painting are comparatively few in number. The best in use come ready prepared in tubes, and, if properly cared for, will keep fresh and in good order for a long time. It is always advisable to purchase good material, which proves most economical in the end.

The necessary colors are about as follows: Silver white, yellow ochre, burnt sienna, raw umber, Antwerp blue, vermilion, madder lake, light red, light zinnober green, terre vert, Vandyke brown, ivory black. The yellows used may be the cheap chromes, light, medium and orange, or the cadmiums, which are the best for all permanent uses, as the chromes are fugitive colors, and will in time become dark, and hence are generally recommended by artists.

Other colors may be added to the outfit named, but are not really necessary, as almost any desired combination may be had by the use of the above mentioned colors. A very simple subject should be chosen by the novice in art. Our gardens and fields afford many that are well worthy consideration.

Take, for instance, the common thistle, found by the roadside in any rural district. This is not only an easy subject, but a very pleasing one, either for a plaque or panel, and a description of it may be useful to the young amateur. A pale sky ground is as effective as any that could be used for this design. It is often thought desirable to paint the background first, and after it is dry to sketch in the design. Many of the hand-books upon painting, as also the art journals, a few years ago advised this method almost entirely. But now a background is almost always laid in with the subject and proceeds with it, this latter method being adopted at present in nearly all art schools or studios.

The free handling of a subject seems to require this treatment, and it is therefore strongly recommended as superior to the older method of procedure. The sky ground, which is so effective for the thistle design, may be graduated in tone from light at top to quite dark at the lower portion of either plaque or panel. The lighter portion of flowers or foliage should show against the light ground, and the more intense colors against the deeper or medium tint. Otherwise the picture will not be properly balanced, and the outlines will be too clear cut against the background—a serious defect, as the beauty of such a subject depends much upon its harmonious blending and softness. To paint this subject, the outlines are first sketched with the soft charcoal pencils, and the use of the fixatif is now apparent. These outlines would be easily rubbed, and the fixatif is needed to make them permanent. The atomizer is a little instrument used to throw the fixatif in the form of vapor over the sketch, which secures it from all injury by rubbing. If natural flowers are not to be had, a good hand-painted study will be found very useful. Many find it difficult to paint directly from the natural object, which requires considerable knowledge of perspective and drawing. A flat copy is much more easily sketched, as it can be taken off upon transparent or tracing paper and transferred to the canvas in correct outline, a method preferred to the less aspiring student who does not aim to perfect himself in the art.

To paint the thistles, the colors are taken out upon the palette somewhat in this order: white, a little light chrome or cadmium, Antwerp blue, madder lake and ivory black. The arrangement of colors for use is called

"setting the palette," and should always be done before beginning work. The exact proportion of each color to be used in the combinations necessary for the subject is a matter of judgment and the result of experience and practice. An artist may lay down fixed rules as to the exact colors necessary to produce certain results, but he cannot teach the pupil how much of each color is required in these combinations. That is something to be learned, as has been said, by experience and observation. For instance, in painting the sky ground for the panel of thistles, the colors needed are white, Antwerp blue, a trifle madder lake, light chrome or cadmium and a very little ivory black. The crude blue is thus toned or qualified by the admixture of other colors. Care should be taken, however, not to use too much of the qualifying color. While a little black is needed in almost every combination, it should be added sparingly, not enough to dull or muddy the tint. Here it is useful in toning down the blue and white, while the madder lake is also added to give warmth. The colors are combined by mixing lightly with the brush upon the palette. They should not be rubbed down with the palette knife, as this dulls them and entirely destroys their brilliancy of tone. Taking a good-sized bristle brush, lay on the color freely. Toward the bottom of the panel, deepen the tone by adding more black and enough madder lake to produce a slightly purplish tint. The flowers are now painted in while the ground is still wet. For this, use Antwerp blue, white, madder lake, qualified by a very little raw umber and ivory black. In the shadows a trifle burnt sienna should be added. The leaves of the thistle are a peculiar glaucous tint, a rather dull green, passing into blue, with gray, silvery lights. To paint these leaves, Antwerp blue, white, light chrome or cadmium, and a trifle madder lake and ivory black will be needed. Burnt sienna is used very freely in the shadows. The tone should be kept quite gray, and the stems made still lighter by adding more white. The correct handling of the brush is an important point with many, but this, like the proper combination of color, is something to be learned by experience. Niggling is to be avoided, and this may be done by the early use of large brushes.

Fine tools, prettiness and over-finish are fortunately coming to be regarded with disfavor, while the free handling of a subject is considered artistic. The illustration shown of pond lilies in their native element is also a fine subject for flower painting in oils. The method is as follows:

The sky is first laid in with Antwerp blue, silver white and light cadmium, toned with a very little ivory black in the deeper accents. Toward the horizon line the tone becomes lighter, and shows more warmth of color. For this, use white, yellow ochre, a little light red or burnt sienna, and a trifle ivory black. The light, fleecy clouds are painted with white, yellow ochre, a little Antwerp blue, ivory black and light red. It is best to lay in the general masses of light and shade throughout the entire picture at first, leaving all small details for a later painting. For the water, which is very dark in shadow, use black, Antwerp blue and burnt sienna. Let this be at first a flat, transparent painting. And just here it is well to note the use of oil as a medium for thinning the paint. As a rule, very little medium is needed; the paints are applied just as they come from the tubes, but where a considerable surface is to be covered, refined linseed or poppy oil may be mixed with the paint to spread it more easily, or to give transparency, as in shadows, etc.

If it should dry too slowly, a drop of *Siccatif de Courtray* may be added

DECORATIVE PANEL.—POND LILIES.

to a small quantity of oil upon the palette. All these requisites can be had of any dealer in artists' materials.

In the lighter tones of the water it will be necessary to add more white and a little blue, with yellow ochre and burnt sienna.

After the general masses of the painting are laid in, details may be carried on. The lilies are first painted a general tone, using silver white, black, Antwerp blue and madder lake. Go over each petal with this tone, which is called the local color. Afterwards the deeper accents of shadow are put in with Vandyke brown, burnt sienna and black, and the lights, that is to say, where the light strikes the flower most directly, touched on with white and a trifle madder lake.

Lights should be painted very heavily, and with a full brush, while shadows should be thinner and transparent. Take a clean brush for the lights, which need to be clear and brilliant. Where the centers of the flowers are seen use cadmium No. 2, with yellow ochre, and shade with burnt sienna and a touch of blue in the very heart of the flower. The stamens are not as clearly defined in a large panel of this kind as they would be in a smaller sketch of the flowers alone.

For the lily pads, use Antwerp blue, light cadmium and yellow ochre, with burnt sienna in the shadows. The stroke of the brush may be taken in circular sweeps to give the oval appearance to the leaf, and where the under side shows, a little vermilion, light red, deep cadmium and yellow ochre are used with very good effect, especially in the immediate foreground of picture. The grasses are painted lastly with light zinnober green, terre vert, black and white, shaded with Antwerp blue. Vary the tone, painting lighter where seen against the pale sky tints.

The feathery grasses at the top of panel are made with white, light cadmium, and a trifle ivory black, shaded with madder lake, blue and white. The lilies show a reflection in the water. This is painted with the local color of the flower. Drag the brush across the water, and then soften the lines afterward with a large clean brush by drawing lightly over the canvas, in order to give them indistinctness. The reflection of grasses is also shown, being made with up and down, instead of cross strokes of the brush. The dragon-flies are painted with orange cadmium, Antwerp blue, and white, shaded with madder lake. A touch of emerald green may be given them if it happens to be in the color box.

While these directions are given thus minutely for beginners, more advanced pupils will do well to reproduce this pretty panel in color, enlarging it to an attractive size. A study of this kind will do much toward helping the pupil to understand the principles of harmonious coloring, and a few good examples of this sort will be of great advantage. Copying studies, provided they possess real merit, is always a good and helpful method, and should not be disparaged, as it so often is, by instructors of the young.

The flat copy is not subject to changes, which are a disadvantage to the student of nature, and as each artist has some particular method of his own, a varied knowledge of materials and handling may be acquired in this way. As a preliminary to the study of nature, nothing could be better than the practice of copying the work of good artists.

That flower painting is an attractive branch of art, any one who has seen good work of this kind cannot but admit, and it is a relief to meet with it in our art galleries, after the eye has tired of the endless succession of portraits, landscapes and marines. It will be readily seen that the study of flower painting for decorative purposes alone has done much toward the

refinement of home, and contributed largely toward its beauty and enjoyment.

The decorated gourd here shown is one suggestion out of many numberless ways of using the brush for home adornment. The most commonplace articles can be transformed thus into dainty and charming ornaments. Those interested in bazaars, or the sale of fancy work, will find the brush as useful as the needle for decorative purposes.

PEN ETCHINGS IN OILS, FAMILIARLY KNOWN AS KENSINGTON PAINTING.

Although this branch of painting is generally termed "Kensington," it is of American origin, and did not take its rise in the English school of that name. It is doubtless so called because of its resemblance to the well known Kensington embroidery, and when well and artistically executed is handsome and effective as decoration for scarfs, portieres, valences, cushions, toilet sets, and numberless articles of fancy work and home adornment. It is to be regretted that this work has been so scandalized by the many who have made of it a failure, as to bring it somewhat into disrepute, for when correctly done it is not to be excelled in appearance by the most elegant embroidery. On velvet or plush the effect is perhaps richest. On silk or satin it is delicate but less effective. It may be used, however, wherever embroidery could be substituted. In this way it has been adapted to the decoration of dresses and articles of wearing apparel with very beautiful results. It is also used upon wooden panels and terra cotta ware, but is not so appropriate for such purposes. The work, being in imitation of embroidery, loses its characteristic features when applied to any article not within the scope of decorative needlework. To execute this work the amateur will proceed as follows:

DECORATED GOURD.

The method is very simple and yet requires considerable skill and a good share of patience and perseverance in order to its successful accomplishment. The fabric to be painted must be stretched either in an embroidery frame or upon a drawing board. The design is then sketched or stamped upon it, giving all the prominent outlines, veining of leaves, etc.

The outfit of the work should contain the tube paints used for plain painting, with perhaps a few additional colors, a half dozen Colorado gold lacquered pens, some small bristle brushes with flat points, a fine sable brush, and a drawing board or frame as stated above. It is also desirable to have a bottle of deodorized benzine for removing spots, or rubbing out errors, which can be done when the paint is fresh.

To begin work, put out on the palette the necessary colors, and after

getting the local tint of the flower, commence by laying the paint thickly over leaf, or petal, with one of the smaller bristle brushes. The shadows may next be put in, then the high lights as in ordinary painting, and several flowers can be gone over in this manner, until the paint begins to get a little set, or tacky. Now, taking the pen, draw the point from the outer edge of leaf or petal towards the center, in short strokes, imitating the stitches in crewel work or Kensington embroidery. There are other ways of shading which are sometimes more effective, one is letting the fabric show through, or not laying the paint on as heavily in the deeper accents. This is sometimes very effective where the fabric is velvet or plush in rich, deep colors. Another method is to scrape away the paint, and still another, to lay a second coat over the local color, and then etch both in together. This second coat should be thickly and smoothly laid over the first, and then when the pen is drawn through it the two tints will be found to blend charmingly. This is especially suited to conventional or arabesque designs. A variety of tints may be obtained in this way in exact imitation of embroidery.

The veining of leaves, stems, stamens of flowers, etc., should be somewhat raised above the other work. This is done with a fine pointed sable brush well filled with paint, and twisted as it is drawn along, dislodging the color in a continuous roll. Where an exact imitation of embroidery is desired, these rolls should be drawn around every petal and leaf. Couching is imitated very perfectly in this way. For the centers of such flowers as daisies, asters, single roses, etc., the paint is laid on very thickly and then drawn up with the brush in little points, or the pen may be used in the same manner in order to get the right effect. Flowers in masses, as golden rod, sumac, snowball or feathery blossoms are best dotted on heavily with a stiff brush, the stems done in rolls, and the leaves scattered in with the pen.

Kensington painting is admirably adapted to work of ecclesiastical design. Its cheapness and the rapidity with which it may be executed, will commend it to many. Lettering for church purposes, by careful shading. can be made to stand out in bold relief. After the worker becomes accustomed to the use of the pen the color may be laid very freely over a considerable portion of the design before it is scratched in with the pen, which greatly expedites the work.

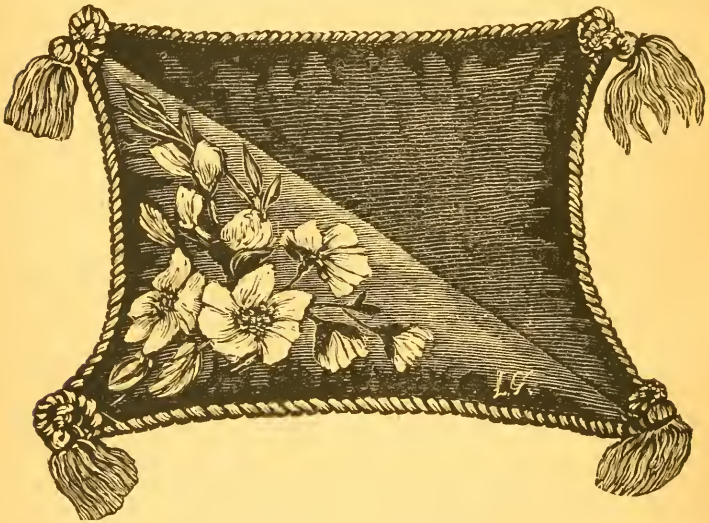
The cushion shown in illustration is handsomely decorated with a bunch of pink and white azeleas in pen painting. The ground is a deep bronze gold. The material velvet and plush combined, the contrasting half being a rich claret color.

It is advised that the pupil obtain, if possible, an artistic piece of Kensington embroidery, and note carefully the coloring and stitches. In this way the work may be made to resemble it most closely, while the cost will be nothing in comparison.

The white azeleas are laid in at first with a general tone of gray, using silver white, Antwerp blue, a little yellow ochre and ivory black. Burnt sienna is added for the shadows, and the high lights painted with pure white. The pink flowers, which are pale in tone, are painted with madder lake, white and King's yellow. The latter is a very useful color, in many cases taking the place of more expensive cadmiums, and as this branch of painting requires the generous use of color, this is an important item to the economical.

Use Vandyke brown in the shading of the pink flowers, and white for

the lights. The green leaves, which are cool in tone, are painted with Antwerp blue, chrome yellow, and white, with ivory black and a trifle madder lake. A little practice and a good copy will soon enable the student to execute the work with rapidity and success. What is known as conventional design is very effective in this branch of work. That is, a pattern independent of natural form or coloring. Crescents or disks, intermingled with flowers, Japanesque design, arabesque or renaissance patterns, may all be done with the pen in clever imitation of rich embroidery. In using the oil colors upon light-colored fabrics, a medium should be mixed with



SOFA PILLOW, IN KENSINGTON.

them to keep the oil from spreading, or the back of material rubbed freely with magnesia.

OIL PAINTING UPON SILK AND SATIN.

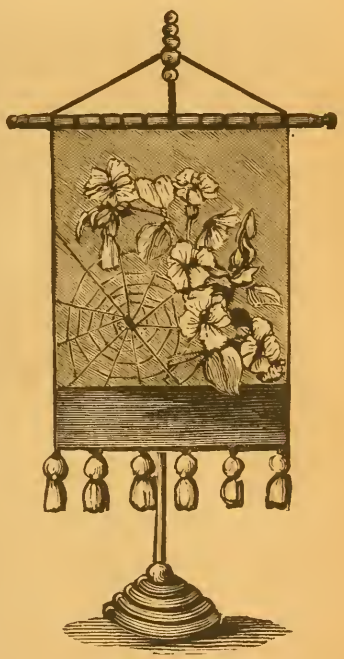
As many dainty articles for Christmas, birthday, or bridal gifts are now made of silk or satin, it is not to be wondered at that those who handle the brush skillfully gladly avail themselves of this method of decoration, which is not only very handsome, but easily executed, and effectively adapted to various purposes.

The colors most needed are silver white, light red, vermilion, madder lake, King's yellow, chrome yellow, or cadmium, burnt sienna, terre vert, zinnober green, Vandyke brown, rose madder, or madder lake, Antwerp blue, raw umber and ivory black. Mauve is an excellent color for pansies or purple flowers, and orange chrome or cadmium for deep yellow flowers, such as nasturtiums, cone flowers, etc. The firmer and heavier the nap of the satin used, the better. Thin and sleazy material, wanting firmness of texture, is very difficult to decorate and scarcely pays for the labor ex-

pended upon it. If the worker is able to draw, natural flowers may be copied, but for those unable or unwilling to do this, there are many pretty patterns which can be neatly stamped upon the fabric. By mixing decoline or a medium with the paint, the stamping can be done with silver white, using a perforated design.

Daisies, honeysuckle, apple, or peach blossoms, feathery clematis, delicate tea roses, violets, white and purple lilacs, pansies, are all excellent subjects for silk or satin decoration.

A design of apple blossoms would be painted thus: Squeeze out upon the palette a good quantity of silver white and a little rose madder, and for the green leaves, terre vert, cadmium, burnt sienna and Antwerp blue. Begin by putting in the general tone of the blossom with silver white, rose madder and a trifle black. For the calyx, use terre vert and cadmium, and in the center of the flower burnt sienna and cadmium, with a touch of zinnober green. This for the yellow stamens. The high lights are painted with silver white and a trifle madder lake. The leaves require more transparency of coloring. For these use terre vert, cadmium, burnt sienna and Antwerp blue. Where the under side of the leaf shows, use silver white with the colors, and a little ivory black. The grayish branches are painted with Vandyke brown, silver white and black, with raw umber and burnt sienna in the shadows.



DECORATED BANNER.

The banner here illustrated is a very pretty subject for oil painting upon satin. The material is a golden olive shade, finished below with a band of sapphire blue plush and ornaments of blue and gold chenille. The design is a spray of morning glories with spider web in left-hand corner.

To paint the morning glories, which are a delicate pink banded with white, use madder lake, silver white, yellow ochre and a trifle ivory black, for the local color. The shadows are painted with light red, raw umber and white. The white stripes or bands, with white, madder lake and a little ivory black. The lights are painted with same colors. The centers are pale, almost white. For these use white, light cadmium and madder lake. The green leaves are painted with Antwerp blue, white, cadmium, light red and ivory black, shaded with burnt sienna and black. The stems and tendrils, which are yellower in tone, with light zinnober green, white, light cadmium and a little burnt sienna and black in the shadows. The spider web is prettiest drawn in carefully with silver paint, which comes

ready prepared for decorative purposes, or it may be painted a silvery gray, using black, white and a trifle of yellow ochre.

It should be borne in mind in painting upon silk, or satin, that the work is purely decorative, and hence elaborate designs are unsuitable. In selecting a design avoid a subject that is heavy or in masses. Light, airy, graceful patterns are preferable, and less difficult of execution.

OIL PAINTING UPON PLUSH.

Painting upon plush with oil colors is very similar to the methods already described, only that a very much larger quantity of paint is required, as the heavy nap of the fabric absorbs it freely. The designs, unlike those for satin painting, should be large and bold, as small, fine blossoms are not only unsuitable, but it is quite impossible to represent them upon this fabric. The important point to be observed in painting upon plush is to preserve the nap from matting down. The method of plastering on the paint so as to leave depressions in the surface of the material, is extremely ugly in its results. The fabric itself is too beautiful to mar in this manner. The paint should be worked lightly into the nap instead of being laid flatly upon its surface. This is accomplished by patiently repeating the process until the color takes hold, using a stiff bristle brush. Very charming effects may be had in this way. A mantel valence of peacock or sapphire blue, painted with branches of dogwood, or with large white magnolia, is very rich and effective. Or the ground may be ruby or deep maroon, with sunflowers, or large yellow lilies.

Table scarfs of plush are very elegant when well painted with subjects in harmony with the ground chosen.

Small tables, plush covered and hand-painted, are now both attractive and popular. The same colors advised for plain painting are required. No medium is necessary, as the paint will not spread if carefully used, and all spots can be easily removed with benzine.

PAINTING IN WATER COLORS.

There are two distinct methods of water color painting, but it is purposed to touch only upon the most popular of the two—that is, where the color is applied in washes instead of the older method of stippling. The outfit needed is not elaborate:

A drawing board, and china palette for the colors, some paper, brushes and paints embrace all that is necessary. A good quality of paper is very desirable. It should not be too rough a grain, nor yet smooth and fine in texture. Whatman's Imperial is very satisfactory. If very heavy, it need only be tacked or gummed to the drawing board. If lighter, it must be mounted in a stretcher made for the purpose. The moist colors in tubes, or half moist in pans, are the best, and work the most readily. The following list of colors will suffice for a beginner: Chinese white, yellow ochre, cadmium, cobalt, sepia, madder brown, rose madder, Vandyke brown, lamp-black, Roman ochre, burnt sienna, light red, and raw umber. Payne's gray is a very useful paint, and a few other colors may be needed from time to time as the pupil advances in his knowledge of their uses.

Camels' hair and brown sable brushes are used, one large size for washing in the color and some fine points for finishing and details. The brushes are sometimes called pencils, and are altogether unlike those used for oil colors. They should be kept entirely free from all oil, which renders them unfit for water color. The paper being stretched face up-

ward, which is easily told by reading upon it the maker's name in water lines from left to right, a sketch is made, either with a soft pencil or with the brush loaded with the local tint of the flower to be painted. The color is now applied, well diluted with water, after first moistening the surface of the paper. The brush is dipped into the color and the tint spread freely over the surface of the paper, as rapidly as possible, in order to get one even tone. Should the color run too much, the board or stretcher may be inverted, and when drops collect at the edge, they may be taken off with a piece of blotting paper. It requires some little practice to put these washes of color on smoothly, and they should not be touched until thoroughly dry. Each tone is deepened by repeated washes of color, and details are added lastly with the fine brushes. In painting a flower, for example, the local tone is first washed in, and when this is dry the shadows are laid in with simple washes of color, which may be deepened as much as required by successive washes. Thin the paint enough to flow smoothly from the brush. Deeper accents of shadow may be afterwards put in with finer brushes, but all stippling is to be avoided. The high lights may be left out while the washes are first laid on, or they may be taken out with blotting paper. The latter method is perhaps the the most approved. Use the brush at first, wetting the spot to be taken out freely, then with a piece of soft clean blotting paper take up the superfluous color. Chinese white is sometimes used for very sharp lights, but this is a method not to be recommended, as the work is better done as far as possible in transparent washes. Sometimes, when the paper becomes rubbed, by erasures, the white may be used carefully to advantage by mixing with the other colors, but care should be taken to keep the paper smooth, and to have the design accurately sketched, to avoid, as far as possible, all corrections. A good sketch is, in fact, an all important point, as faults are not as easily remedied as in oil painting, and the marks of the lead pencil are difficult to erase.

Delicate shading of white or pale flowers is best imitated with Payne's gray. For rich, deep flowers, vermilion and rose madder will be found useful; when inclined to purple, cobalt may be added. For the rich tones used in backgrounds and in foliage, sepia and Vandyke brown are excellent. Brown madder and umber are also useful. Very dark shadows or tones will require successive washes in order to give them sufficient depth.

As an illustration of the subject, take, for example, the single wild rose, generally chosen because of its simplicity of form and coloring. The local color of the rose is a pale tint, best imitated by rose madder, a wash of which is laid over the flower, and when thoroughly dry the deeper accents of color are washed in with madder lake. After this wash is dry the shadows are painted, using a very little cobalt and light cadmium mixed with the lake. The lights are afterward taken out as already described. Care should be taken not to wet the brushes in the mouth, as many of the pigments are of a very poisonous nature.

WATER COLORS UPON SILK OR SATIN.

In using water colors upon silk or satin, Chinese white is mixed with all the colors to give them body, and the design is first filled in with white as a foundation for all tints. A little pure gum arabic, the kind used for medicinal purposes, dissolved in the water with which paints are diluted, will prevent them from rubbing off or spreading, and cause them to work smoothly and with greater ease.

The paint brush is thus brought into requisition to beautify articles of

dress, fans, scarfs, cravat ends, even dresses are now decorated in what is known as the Rococo style, The amateur may also venture to exercise ingenuity and skill in the decoration of lamp shades and screens. The illustration given shows a shade of rose pink silk, cut into sections, like the ordinary paper shade. Each section is painted with a different design, one being daisies, another trailing arbutus, a third sweet pea, etc. This can easily be made up at home much cheaper than it can be bought, an important consideration with many, who, with limited means, yet possess a liking and taste for pretty things. The subjects for this branch of decorative work are very numerous—azelias, lilies, roses, poppies, hawthorn blooms, bridal wreaths, daffodils, violets, jasmine; all of these afford opportunity for the display of good taste in arrangement and skill in coloring.

DECORATED LAMP SHADE.

Charming sets for the toilet table or dressing case are made of satin, decorated with any one of the above mentioned designs.

PAINTING ON BOLTING CLOTH OR GAUZE.

Now that Chinese or Japanesque design is popular, there is a revival of a branch of art fashionable half a century ago—painting upon thin gauze material. Bolting cloth is the most used. This is a delicate gossamer fabric, well adapted to many decorative purposes. Amateurs experience some difficulty in their first attempts because of the delicacy of its texture, but this is soon overcome by practice and perseverance. The sketch should be very correct, as an alteration is almost always a blemish, and an injury to the appearance of the painting.

The materials necessary are either the moist water colors or oil paints, a few brushes suited to either branch of work, a medium to prevent the color from spreading where oil paints are used, and a drawing board covered with a thick pad of soft paper. After the design is sketched or traced in by means of transfer paper, the outlines should be drawn at first with a fine brush filled with the local color of the subject. Where water colors are used, Chinese white should be mixed with the paint and laid over every leaf and petal in the manner described for silk or satin painting. If oil colors are used, they may be applied in the same manner as for other

work, only that the medium should be used to prevent the color from spreading beyond the outlines. If a medium cannot be had, the paints may be diluted with turpentine, but it is not quite so satisfactory, and must be used with some care or the color will spread badly. The usual palette is required, with the same kind of brushes employed in other branches of decorative painting. Small, rather delicate designs are the most appropriate, such as shown in illustration of decorated fan.

It is generally desirable to line the gauze with some delicate tint, harmonizing with the subject. The lining of this fan mount is pale blue. In painting the design of feathery clematis, make the blossoms white and the leaves a rich, warm green. Lay in at first a foundation of Chinese white over the whole design, as already described. The blossoms are painted with white, yellow ochre, a little cobalt, and rose madder or carmine.

Paint the local tone at first, which is a pale gray. The high lights are afterwards added, using white, a trifle yellow ochre, and black. In shading, a little cobalt and burnt sienna is needed. The green leaves are painted with white, Antwerp blue, cadmium, burnt sienna and a little raw umber and lamp-black for the shadows. The stems and branch with white, sepia, a trifle cobalt, cadmium and burnt sienna. If oil paints are preferred, the same colors may be used, with the following exceptions: In place of rose madder or carmine use madder lake, ivory black in place of lamp-black. Instead of sepia use Vandyke brown, and silver white in place of Chinese white. The handling is the same as in ordinary oil painting, only that finer brushes may be required for the small details and the drying medium is used with all the paints.

There are several mediums for sale, advertised by dealers generally, as preventatives of the oil spreading in decorative painting. Something of this kind is necessary, and much more desirable than turpentine, which is sometimes used for the purpose.

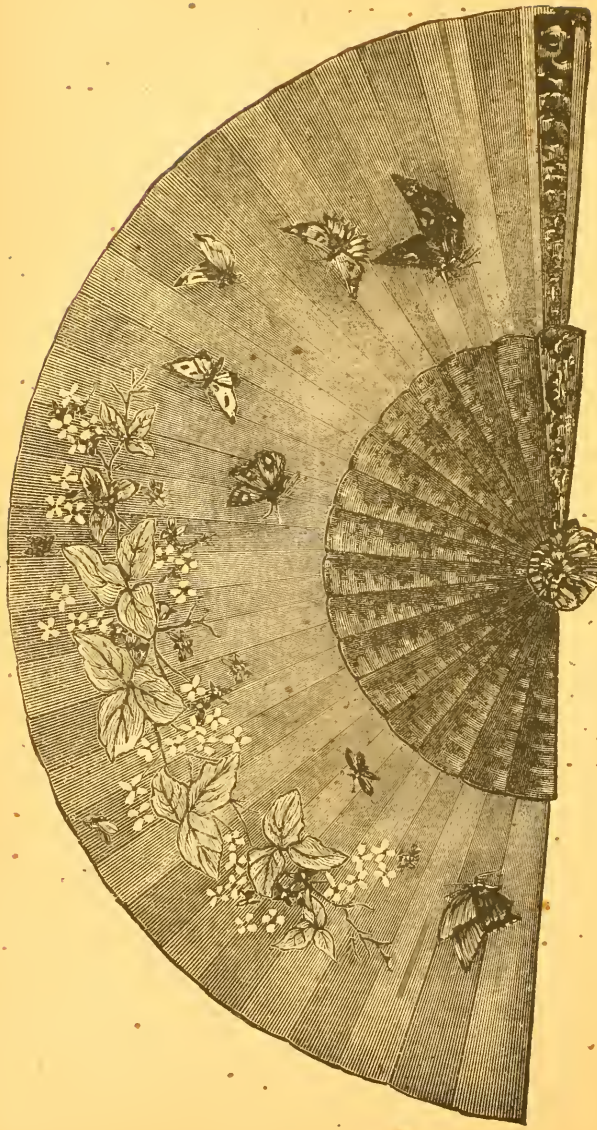
Fan painting, to be carried out successfully, must be done before the material is mounted. The fan must be carefully defined upon the material, but should not be cut out until the work is completed. It is then sent to some one who makes a business of mounting fans. With a little experience and practice, numerous chaste and beautiful designs can be well and effectively executed.

D'oyleys of bolting cloth painted, each one with a design of some fruit blossom, the fruit itself being too heavy in appearance for so thin a ground, are very dainty and attractive.

The panels for lamp shades, mounted upon a wire frame, covered with some delicate shade of silk or satin as a lining to the gauze, decorated with some graceful design, suggests a very charming ornament for parlor or drawing-room. Small banners of gauze, lined in this way and decorated, tidies, easel scarfs, sash curtains and numerous other articles, can be made of this beautiful material, and decorated in one or other of the ways described. Tapestry colors or Lustra paints can also be used with good effect upon bolting cloth.

TAPESTRY OR DYE PAINTING.

Tapestry painting can scarcely be styled a modern art, as it has been in vogue for centuries past. The very name brings to mind pictures of olden time palaces and castle walls draped with rich hangings, the work sometimes of royalty itself, of titled dames or maidens of high degree. It is said that even Titian, the great artist, did not scorn to use his brush in this



HAND PAINTED DECORATED FAN.

beautiful work with most exquisite effects. However this may be, it is a branch of art comparatively new in this country, having been introduced here only quite recently from France. Tapestry painting has this advantage over oils. It is far more cleanly, and for this and other reasons will commend itself to many to whom the odor of paint and turpentine is particularly disagreeable, and the use of oil colors an objection. Its being cleanly, easily and rapidly executed, is much in its favor, and makes it pleasant work for the most fastidious of lady amateurs.

Boxes of material, containing the liquid paints specially prepared for the purpose, can be obtained at quite a reasonable cost. The names of colors correspond to those of water color paints, although a little different in their properties, being more of the nature of a dye than anything else. Almost any fabric can be used as a ground for these colors, but the tapestry canvas will doubtless be found the best for amateur practice. This comes in different widths and grades, and can be used for wall hangings, screens, panels, and various other purposes. It should be stretched as for oil painting, and the preliminary details of work are the same. The outlines are first sketched or pounced upon the fabric with charcoal, and outlined with the different colors to be used in the painting. Foliage, for example, in pale green, flowers or fruit with the local tint. The drawing should be correctly done, and especial attention paid to perspective in landscape or figure painting.

It should be remembered, also, that the different colors are liable to dry lighter, or to appear so when absorbed by the fabric, and hence more or less allowance should be made for this, and colors sometimes made stronger in consequence. It is advisible to have several mixtures of the same color of different degrees of strength for successive paintings. The paints are transparent washes or dyes, diluted with water, as in ordinary water colors, and although oil and water color may be used instead, the regular tapestry paints are generally conceded best for the purpose. The color should be washed in as broadly as possible, leaving all details or minute particulars for a later painting. Before commencing a wash of any one color, care should be taken to prepare enough to finish it, that it may not appear uneven in its effects.

There are from fifteen to thirty colors put up in the boxes. The brushes are similar to those described for oil painting. A generous supply is needed, as a brush charged with one color should not be dipped into another tint, but a separate one kept for each color.

The painting may be carried forward in this manner:

Dilute the colors well with clear, soft water. Let each wash dry, and then if too dull or faint, strengthen with successive washes. If too strong in tone it may be softened, but care must be taken not to apply too deep a color, as it is much more difficult to extract it than it is to lay it on correctly at the first.

The tone is softened and subdued by pressing a dampened cloth or pad upon the part of the work too highly colored. Sometimes acids are used to extract the color, but this is not advisable to the beginner, as their use requires considerable practice. If the directions given for water colors are carefully observed it will be an advantage in this branch of work, which is very similar in process. The lights should be left clear, and in blending one tone into another begin with the darker, blending into the lighter. The forms, especially of shadows, should be carefully noted, but harsh out-

lines are to be studiously avoided or the principal charm of the painting is lost.

The foregoing directions apply to tapestry painting proper. There are other methods, as already hinted, in which oil or water color are used. If oil paints, they should be freely diluted with turpentine and rubbed into the fabric with stiff bristle brushes, staining or dyeing the nap. The brushes may be cut off squarely, thus enabling the paint to take hold of the nap without laying it down, as for velvet or plush. These fabrics are very handsome grounds for this style of work, especially the lighter shades. White moleskin velveteen is especially adapted to this painting. Other names have been given it, such as chenille, arasene painting, etc., but it is properly dye or tapestry painting, the method being the same in all respects.

The screen shown in illustration is very effective decorated in this manner upon velvet or velveteen. This illustration is also introduced as a suggestive design for

BRONZE PAINTING

which it is now our purpose to consider briefly, it being a very beautiful and attractive branch of decorative work.

Under the name of bronze painting may be properly classed all brush work executed with metallic colors, variously styled Lustra, Iridescent, Prismatine painting, etc., etc.

This is a form of art especially suited to purely decorative purposes, and has of late become deservedly popular. The lustrous effects resemble in richness Oriental embroidery, with its sheen of rainbow hues and gorgeous brilliancy. Its popularity is not to be wondered at when it is understood with what rapidity it can be executed, and what telling effects can be had at a trifling expenditure of time and trouble.

As in tapestry painting, bold effects should be sought rather than fineness of detail, as the work is shown to better advantage at a distance. A simple design is best suited to the purpose; the colors themselves being inadequate to the representation of nature. Conventional design is in excellent taste. Birds of gay plumage or tropical coloring, bright winged insects, and similar subjects, are very desirable. Fruit can also be treated with richness of effect, while foliage with autumnal tints will admit of realistic treatment better than any other subject.

The leaf of the maple or Virginia creeper, in variegated shades of crimson, scarlet, gold and emerald, with its intense reds and sunny yellows, afford a charming subject of peculiar interest to the amateur. To begin the work, let all outlines be clear and decisive. The usual methods of sketching or stamping can be followed. The richest ground for the painting is plush or velvet, which sets off the bronzes to perfection.

The colors come in powdered form dry, and need to be mixed with a prepared medium. They are thus applied to the fabric with stiff bristle brushes. A palette with little wells, or hollows for mixing the colors, is very useful. Placing some of the bronze powder in one of these wells, the medium is added until of the thickness of cream, or syrup. This mixture needs stirring frequently, and kept a uniform consistency throughout the work, otherwise the painting will be dull in some places, in others brilliant. This is an important point. Much of the bronze painting done by amateurs is dull and sickly in appearance, owing to this defective method of working. The aim should be an even uniformity throughout.

Should the mixture thicken up too much, a drop of turpentine may be added, but turpentine must not be used as a medium. A very little experiment will show how the colors are to be mixed, and it is an excellent plan for the beginner to practice upon some spare material, until some degree of proficiency is made in this part of the work, as it is an important consideration.

There are two methods of procedure in order to attain the right effect of light and shadow. One is to lay in the color over the whole design, shading over it afterward; the other to let the fabric itself do the shading, by leav-

SCREEN, IN TAPESTRY OR BRONZE PAINTING.

ing it untouched in the deeper accents, or at least shading it so lightly that it shows through sufficiently to produce an appearance of shadow. The latter is perhaps the most artistic method, when rightly understood.

A leaf or petal is painted with one stroke of the brush well loaded with color, by drawing it firmly over the space outlined in the design. The leaf may also be edged with color and then filled in, if preferred, working from the point downwards. Then the portion in shadow outlined in the same manner, but more lightly. The veining of leaves is best imitated when the under painting is dry. A fine brush is used for this work, and the paint applied very thickly.

Sometimes the subject needs strengthening by touches of bright color, or by laying contrasting shades over the ground color while the work is still wet. This is especially effective in fruit designs, the bloom of peaches, high lights of grapes, woodbine, berries, etc. These brilliant touches are given in a different way from that already described. The brush is moistened with the medium and then dipped into the dry color, which is applied over the other colors while yet moist. This gives brilliancy difficult to obtain in any other way. A few explicit directions may be of use in general painting.

For subjects to be colored white, silver is the local tint, steel in the shadows, and brilliant silver for the high lights.

In yellow, pale gold is used for a general tone, with orange or fire in the deeper accents. The dull colors mixed with the metallics are very useful for certain effects, as brown with orange, or dull red with fire or orange, and sometimes black in very deep tones.

To obtain deep, intense reds, it is necessary to use oil colors in combination with the metallics, as there are no equivalents for them in Lustra paints. These may be touched up afterward with the metallic fire or carmine.

Light blue is often combined with silver for lighter shades, and dark blue for shadows, while silver is used for the high lights. Pink and silver may be mixed for delicate tints, as apple blossoms or pale pink flowers. Carmine is used in the deeper accents, and silver in the lights.

Purple is often combined with blue for fruit or for flowers, with pale purple in the lighter accents, and sometimes silver for brilliant touches. There is no limit to the variety of combinations, and no one need complain that there is lack of variety. The owl, the peacock, the parrot, are good subjects this style of painting. The screen shown in illustration gives a suggestion of novel and quaint design. Screens thus decorated with brilliant and well-blended colors have a singularly striking effect, and are rich and elegant in appearance. The folding screen is very popular now, and affords pretty opportunities for decorative painting.

HINTS IN CONCLUSION.

It is thought best to give, in conclusion, a few explanatory hints useful to all branches of decorative painting.

By *high lights* are meant those planes of a subject which the light strikes most directly.

The *local color* is the natural color, uninfluenced by accidents of light or shade.

By *tone* is generally intended the quality of color combination, whether light or dark, rich, deep, warm, cold, etc.

By *accent* any particular emphasis of light or shadow. A particular object is said to be *in relief* when it seems to set out or project from the background.

The *masses* of a picture are its large divisions of light and shadow.

The *details*, its minute particulars, as distinguished from its masses.

The lay-in of a painting is the flat, transparent coloring of its masses.

By *handling* is meant the manner of using the brush.

The term *palette* has two distinct meanings:

First, the article by that name used to hold the paints while working.

Secondly, an expression signifying the particular combination of color used in painting the different parts of a subject.

HOME AMUSEMENTS.

Acting Charades.

CHARADES may be performed after a variety of different fashions. First and foremost, we have the highly finished charade, with both speech and action carefully prepared and duly rehearsed. Secondly, there is the spoken charade, got up on the spur of the moment, words and action being alike *ex tempore*. We have seen a good deal of fun got out of charades of this description; but unless the actors are of more than average ability, and have had some little dramatic experience, the chances are much against any very satisfactory result. On the whole, we should strongly recommend that where a charade is got up *ex tempore*, it should be acted in pantomime only.

It is of course understood that, whatever be the particular mode of performance, a charade always represents a "word" to be guessed, with one scene to each syllable (or group of consecutive syllables), and a final scene representing the whole word. The successive scenes are sometimes wholly independent of each other, but in the more finished class of charades are made parts of a complete drama. The following are good charade words:

Knighthood,	Dramatic,
Penitent,	Infancy,
Looking-glass,	Snow-ball,
Hornpipe,	Definite,
Necklace,	Bowstring,
Indolent,	Carpet,
Light-house,	Sunday,
Hamlet,	Shylock,
Pantry	Earwig,
Phantom,	Matrimony,
Windfall,	Cowhiding,
Sweepstake,	Pigtail,
Sackcloth,	Welcome,
Antidote,	Friendship,
Antimony,	Horsemanship,
Pearl-powder,	Coltsfoot,
King-fisher,	Bridegroom,
Card-sharper,	Housemaid,
Footfall,	Curl-paper,
Housekeeping,	Crumpet.

It will be obvious that in some of these instances—as, for instance, "Card-sharper," "Housekeeping"—two syllables must be taken together to supply the *motif* for a single scene.

We will take the word "Windfall" as affording a ready illustration of the pantomime charade, and be it remembered that, in charades of this description, the shorter and simpler the action the better. Thus the first scene, "Wind," may be represented by a German band, puffing away at imaginary ophicleides and trombones, with distended cheeks and frantic energy, though in perfect silence. The next scene, "Fall," may be a party

of boys on a slide, who "keep the pot a-boiling" for a moment or two, and then *exeunt*. Enter an elderly gentleman, with umbrella up; walks unsuspectingly on to the slide, and falls. The complete word "Windfall" may be represented by a young man sitting alone, leaning his elbows on his hands, and having every appearance of being in the last stage of impecuniosity. To produce this effect, he may go through a pantomime of examining his purse and showing it empty, searching his pockets, and turning them one by one inside out, shaking his head mournfully, and sitting down again, throwing into his expression as much despair as he conveniently can. A postman's knock is heard; a servant enters with a legal-looking letter. The impecunious hero, tearing it open, produces from it a roll of bank-notes, and forthwith gives way to demonstrations of the most extravagant delight, upon which the curtain falls.

A very absurd, but not the less meritorious, charade is represented as follows: The curtain rises, disclosing a city street. Two gentlemen in outdoor costume cross the stage from opposite sides, and bow gravely on passing each other, one of them saying as they do so, "Good morning, doctor." The curtain falls, and the audience are informed that the charade, which represents a word of six syllables, is complete in that one scene. When the spectators have guessed, or been told that the word is "met-a-physician," the curtain again rises on precisely the same scene, and the same performance, action for action, and word for word, is repeated over again. The audience hazard the same word "metaphysician" as the answer, but are informed that they are wrong—the word now represented having only three syllables—and they ultimately discover that the word is "metaphor" (met afore).

In another charade of similar character, when the curtain rises, nothing is seen but a little wooden horse. The spectators are told that this forms a word of two syllables, representing an island in the Ægean Sea. If the spectators are well up in ancient geography, they may possibly guess that Delos (deal 'oss) is referred to. The curtain falls, and again rises on the same contemptible object, which is now stated to represent a second island in the same part of the world. The classical reader will at once see that Samos (same 'oss) is intended. Again the curtain rises on the representation of another island. *Two* little wooden horses now occupy the scene, Paros (pair 'oss) being the island referred to. Once more the curtain rises, this time on a group of charming damsels, each reclining in a woe-begone attitude, surrounded by pill-boxes and physic-bottles, and apparently suffering from some painful malady. This scene represents a word of three syllables, and is stated to include all that has gone before. Cyclades (sick ladies), the name of the group to which Delos, Samos, and Paros belong, is of course, the answer.

Another very comical pantomime charade is a performance representing the word "imitation" and known as "The Hutchinson Family." The spectators are informed that the charade about to be performed can only be exhibited to one person at a time. One person is accordingly admitted into the room in which the actors are congregated. The unhappy wight stares about him with curiosity, not unmingled with apprehension, fearing to be made the victim of some practical joke: nor is his comfort increased by finding that his every look or action is faithfully copied by each person present. This continues until he has either guessed or given up the word, when a fresh victim is admitted, and the new initiate becomes in turn one of the actors. Sometimes, however, the victim manages to turn the laugh

against his persecutors. We have known of a young lady, seeing through the joke, quietly take a chair and remain motionless, reducing the matter to a simple trial of patience between herself and the company. On another occasion, we remember, a saucy schoolboy, finding that the company (a mixed party of ladies and gentlemen) did him the honor to imitate all his actions, finally stood on his head in a corner, to the complete discomfiture of the rest of the party.

We give a single specimen of the more finished kind of Acting Charade :

BULL'S-EYE.

FIRST SYLLABLE—BULLS.

CHARACTERS.

TERENCE O'CONNOR. *A broth of a boy.*

MR. BLARNEY. *A fine ould Irish gentleman.*

NORAH. *His only Daughter.*

COSTUMES.—*Terence* may wear a shabby tail-coat, knee breeches (or rolled-up trousers), a high stand-up collar (cut out of paper), and a very battered hat. Old *Blarney* should be attired in a similar costume ; his hair must be whitened by Time or the flour-dredger. *Norah* must dress in a very simple style.

Enter TERENCE.

Terence. Och ! it's a sin and a shame to see a man cut off in his prime, and made miserable for the rest of his life by a pair of elegant black eyes. Though it's my own tongue that's to blame entirely, for if I'd kept it still I might have gone on talking to her till the present moment. I was in too great a hurry to pop the delicate question ; for though we had known each other ever since we were babies in arms, it wasn't decent for me to strike up a match at our very first meeting. So when I said to her, "Norah, darlint, I mane to talk to Father Maguire to-morrow," she got into such a towering passion that I was glad to get out of her sight. Since then I've never clapped eyes on her, though it's many a time I've peeped through the key-hole, and seen her looking so disconsolate that I've felt terribly inclined to make it up with her. I know she's sorry she drove me away from her side at the very moment I was kneeling at her feet, and offering my heart and hand, to say nothing of the pig and the field of praties. She must be the most miserable creature in the world ; but what's her misery compared to mine? I can't even sleep a wink at night for dreaming of her ; and though I've banished her from my thoughts entirely, I can think of nothing else. Bedad ! here comes her ould father. I thought the family had gone to bed.

Enter BLARNEY.

Blarney. I'm sure I heard somebody. Who can it be at this time o' night ?

Terence. Good evening, Mister Blarney.

Blarney. Sure then and I did hear somebody.

Terence. Your stupid ould ears have deceived you, Mister Blarney. There hasn't been a soul near the place, barring the pig.

Blarney. That's as fine a bull as I've heard for a long time. Sure, haven't you yourself been lurking about the premises.

Terence. Bedad ! I clean forgot that. Maybe it was me that disturbed you ?

Blarney. Maybe it was ; and if it's not troubling you too much, Mister O'Connor, might I be so bould as to ask what brings you here so late ?

Terence. Your daughter's to blame entirely. She's refused to marry me; and as I've made a vow never to speak another word to her, I thought I'd just come and say "farewell" to her before I started by the train for Ameriky.

Blarney. Ameriky! Why, the boy's mad! Norah, the darlint, will break her little heart.

Terence. Never fear that. If she'd a heart at all she'd never have been hard-hearted enough to have broken mine.

Blarney. I'll call her out at once. I wouldn't have her lose your elegant pig and your beautiful crop of praties for the world.

Terence. That's foinly said, Mr. Blarney. But depend upon it, the girl won't listen to you.

Blarney. You're mistaken, entirely. If she was as deaf as a post she'd listen to her poor ould father. (*Calling.*) Here, Norah! Norah machree, come here this minute.

Terence. Stop a bit. I'll turn my back upon her, and listen to what she says. It's getting dark, and she won't know who I am.

Blarney. Oh, you're a clever boy.

Enter NORAH.

Norah. Was it calling me you were, father dear? If it's supper you're wanting, it won't be ready for ten minutes at least.

Blarney. Bother the supper. I've got bad news for you, my jewel.

Norah. Good gracious! Has anything happened to the pig?

Blarney. No; saints be praised, the pig is all right! But poor Terence O'Connor is going to Ameriky.

Norah. Oh, don't say so, if you love me. (*Crying.*) What shall I do without the dear boy? And it's I that's driven him away. Oh, dear! oh, dear! (*Puts apron to her eyes, walks across, and runs against* TERENCE.) Holy Mother! who's that? Why, I declare it's Terence himself. Terence, darlint, you won't be leaving your own Norah?

Terence. It isn't me, machree; it's a gentleman from Dublin.

[BLARNEY *bursts into a violent fit of laughter.*

Norah. (*Aside.*) It's Terence himself. There's not another boy in Limerick that could make such a beautiful bull as that. I'll tease him a little. (*Aloud to* TERENCE.) If you please, Mister Gentleman from Dublin, was it you that brought the message from Terence?

Terence. It was, miss.

Norah. And will you be seeing the poor boy again?

Terence. Yes, I intend calling upon him before he takes his departure.

Norah. Then tell him, sir, that the young woman he's running away from forgives him, although he did steal her poor father's pig.

[BLARNEY *tries to stifle his laughter.*

Terence. (*Turning round.*) That's not true! Mister Blarney, I appeal to you. Did I ever carry off one of your family?

Blarney. You never did, sir. Saints forbid that I should suspect a gentleman from Dublin! It was the boy Terence that stole the helpless little animal.

Terence. I can't stand this any longer. Norah! Mister Blarney! Do you want to drive me out of my senses? Are you playing the fool with me, or did I really steal a pig unbeknown to myself? It's Terence O'Connor that asks. (BLARNEY *and* NORAH *laugh.*) Oh! pl'ase don't laugh.

Norah. Will you promise, then, never to get angry with your own Norah?

Terence. Yes, darlint.

Norah. And that you'll never think of leaving Ould Ireland again?

Terence. I'll promise anything that's reasonable, if you'll only promise to make ould Mister Blarney my mother-in-law.

Blarney. Terence, you're a broth of a boy, and I don't mind giving my consent to your marriage, providing Norah's agreeable.

Terence. Say the word, honey, and call me back from Ameriky.

Norah. Get away with you, do.

Terence. Where to, darlint?

Norah. To Father Maguire's, if you please. (*They embrace.*)

Blarney. The boy's bulls will make his fortune yet. Come to supper, my darlint! [*Exeunt.*

SECOND SYLLABLE.—EYE.

CHARACTERS.

MR. TESTY. *An irascible old gentleman.*

MR. RAPID. *A fast young gentleman.*

MRS. TESTY. *A sympathetic old lady.*

DORA. *A charming young lady.*

COSTUMES.—As the above characters are supposed to be gentlemen and ladies of the present period, there will be no difficulty in finding suitable dresses. *Rapid* ought to be attired in a smart morning suit. Should a juvenile performer take the part of *Mr. Testy* he will require a very high white cravat and a pair of spectacles, to make himself appear sufficiently venerable.

Enter RAPID *with bandage over right eye.*

Rapid. (*Talking very fast.*) Treat, this! Fancy getting a black eye to-day, just as I am about to make the acquaintance of my beloved governor's old friend Testy and his niece, the lovely and accomplished Dora. How very provoking! Never had such a thing before, though I'm turned two-and-twenty. Let me see—22 by 365 gives something over 8000. I've actually existed for 8000 days and never experienced till this morning the delights of a black eye. Now, I don't object to black eyes as a rule, but I do object to having one to-day. It's some consolation that I got it while doing my duty as a defender of the rights of property. Coming up Regent street I see a charming young lady looking in bonnet-shop, while a repulsive young man is picking her pocket. I alarm the first and collar the second. The young lady faints and is carried into shop by elderly female. The young man shows fight, gives me a back-hander, which effectively closes my right eye and wakes the lion within me. I struggle with pugnacious young man, and succeed in getting from him the purse of sensitive young lady. The disappointed young man breaks away from me and rushes blindly into the arms of a vigilant policeman. I enter shop, throw myself at the feet of convalescent young lady, and restore to her the purse. Emotional elderly female weeps, embraces me, and thanks me in the name of her niece, whose looks express intense gratitude. I rush out of shop, call a hansom, drive to the nearest butcher, purchase half a pound of beef-steak, and clap it on eye damaged by dishonest but muscular young man. I then drive home, wash, dress, and remove beef-steak. I turn out again, jump into another hansom, and drive here to meet, according to appointment, the lovely and accomplished female whom my governor wants me to marry. He and old Testy have arranged everything; and if Dora likes me, and I like her, there will be nothing to prevent us entering into the blessed state of matrimony next week—nothing but this horrible black eye! I'm half afraid it will upset the

pretty little scheme which has been concocted by the old gentleman. How can I hope to make a favorable impression on a simple-minded girl with this! (*Removes bandage and shows black eye.*) I wonder how it's getting on? I wish there was a looking-glass in the room. I must try to keep it covered, as I don't want to be taken for a prize-fighter.

Enter MRS. TESTY.

Mrs. T. How do you do, Mr. Rapid? I have long looked forward to this meeting.

Rapid. (*Covering his black eye with pocket handkerchief.*) My dear madam, I am delighted to make your acquaintance.

[*Places his left hand over eye and gives her his right.*

Mrs. T. I saw your papa last week, and learnt from him that you were disposed to regard my niece with a favorable eye. (*Aside.*) I wonder why he keeps up his handkerchief.

Rapid. Oh, yes! (*Aside.*) I should be sorry to let her see my unfavorable eye.

Mrs. T. (*Aside.*) I declare he's weeping. His wicked father wishes him to contract a marriage that is repugnant to him. (*Aloud.*) Young man, look me in the face. You love another!

Rapid. You are quite mistaken, madam. My heart has never yet been wounded by the arrows of Master Cupid. (*Aside.*) What is the stupid old woman driving at?

Mrs. T. Do not attempt to deceive me, young man. One blighted being can feel for another. I, who was driven by a father's threats to accept the hand of a gentleman that I didn't care two pins for, can understand those bitter tears that you try in vain to check! (*Weeps.*)

Rapid. Really, Mrs. Testy, I am at a loss to comprehend your meaning. My father never threatened me in his life.

Mrs. T. You play your part well, young man. It is noble of you to attempt to screen your bad father; but, as I said before, you cannot deceive me. I will leave you to complete your self-sacrifice.

Rapid. You're very kind, I'm sure.

Mrs. T. (*Gazing at him with an expression of pity.*) Poor young man! Allow me to embrace you. [*Rushes into his arms, then bursts into a fit of crying, and Exit.*

Rapid. What a remarkable old person! She seems to be somewhat mad. I hope Dora doesn't take after her. I wonder where I can have met her before; her face seems quite familiar to me. Oh, for another slice of beef! How this troublesome eye of mine smarts.

Enter MR. TESTY *on* RAPID'S *left.*

I wonder whether I could find the cook.

Testy. (*In a loud voice.*) Good morning, Master Reginald!

Rapid. (*Starting.*) Good gracious, how you made me jump!

Testy. My name is Testy! (*Offers hand to* RAPID, *who in taking it exposes his black eye for a moment.*)

Rapid. I am proud to meet so old a friend of my father. (*Aside.*) I hope he didn't catch sight of the eye.

Testy. You've commenced the battle early.

Rapid. Oh, yes—exactly so. (*Aside.*) He must have seen it.

Testy. Well, there's nothing like punctuality. Many a match has been spoiled for want of it.

Rapid. (*Aside.*) He evidently takes me for a prize-fighter.

Testy. You've not seen Dora yet? Poor girl! her nerves received a dreadful shock this morning.

Rapid. I'm sorry to hear that. (*Aside.*) I wonder how they'll bear the second shock—the appearance of my right optic?

Testy. I'd advise you to say nothing to her about the ring this morning.

Rapid. The ring! Oh, of course not. I should be sorry ever to allude to it in her presence.

Testy. What, sir! Do you mean to tell me that you will never talk to her about the ring.

Rapid. Never, sir! I could not degrade myself so.

Testy. Degrade yourself by marrying my niece! What do you mean, you scoundrel?

Rapid. Now don't be cross. I never said a word about marriage, so it's evident we don't clearly understand each other.

Testy. You said you would never speak to her about the ring!

Rapid. You mean the wedding ring! (*Laughing.*) I declare I thought you were talking about the prize-ring.

Testy. (*Haughtily.*) Sir, I have a horror of prize-fighting, and am not in the habit of talking about that ring with which you seem so familiar.

Rapid. Forgive me, sir. I did not intend to hurt your feelings.

Testy. Well, then, shake hands. By the way, what's the matter with your eye?

Rapid. Nothing worth speaking of. Merely a slight discoloration of the surrounding parts. I think it advisable not to expose it. (*Drops handkerchief.* TESTY *seizes him by the shoulders.*)

Testy. You call that a slight discoloration! I should very much like to know, sir, what you consider a black eye. How dare you come here, sir, with such an eye as that?

Rapid. Allow me to explain. This blackened optic is an honorable disfigurement. It was obtained in a good fight.

Testy. I thought as much. You are a disgrace to your family.

Rapid. Sir, I did not come here to be insulted.

Testy. No, sir; you came here to insult us.

Rapid. Do you take me for a prize-fighter?

Testy. I do, sir; you carry the badge of your calling upon your face.

Rapid. I will leave this house at once.

Testy. My servants shall kick you out, sir.

Enter MRS. TESTY *and* DORA.

Mrs. T. Good gracious! What is all this noise about? (*Sees* RAPID'S *black eye, and screams.*) I declare, my wicked husband has actually given that blighted being a black eye!

Dora. Oh, aunt! Why that's the brave young gentleman who restored my purse to me.

Mrs. T. So it is. How foolish of me to forget him! Young man—dear Reginald, embrace me again! (*Rushes into his arms.*)

Testy. What's the meaning of this, I should like to know? Perhaps you can tell me, Dora?

Dora. Oh, uncle dear! That's the gentleman who fought that horrible man in Regent Street this morning, and got back all my money. (*Aside.*) What a dear young man he is! That black eye which he got in defending me quite becomes him.

Testy. Reginald, my boy, I have wronged you. My niece is yours. Take her—be happy. (*Weeps.*)

Mrs. T. Ah, me! It's too late now to save the poor young man from his doom. (*Weeps.*)

Dora. Oh, Mr. Rapid, forgive my uncle; he is always in such a hurry! You can't know whether you like me yet!

Testy. Nonsense! Of course he likes you. Don't be self-willed.

Dora. I'm sure I shall faint.

Rapid. Faint, darling, by all means. This arm that was raised in your defence a few hours ago shall support you now. [*Exeunt.*

THE WHOLE WORD.—BULL'S EYE.

CHARACTERS.

SMITH, BROWN, JONES, and ROBINSON, *Effective Members of the Puddledock Volunteer Rifle Corps.*

SERGEANT BANG, *Drill Instructor.* TOMKINS, *a Recruit.*

COSTUMES.—The uniform of the Puddledock Corps may be got ready in a very short space of time. Any description of coat or jacket may be worn. The belts and gaiters are to formed of brown paper, and cocked hats of the same material may be substituted for caps. Tomkins will not wear the uniform of the corps.

Enter SERGEANT BANG, SMITH, BROWN, JONES, *and* ROBINSON, *marching in single file.*

Bang. Halt! To the right face. Stand at ease! (*Volunteers go through the motions indicated by words of command.*) Attention! Privates Smith, Brown, Jones, and Robinson, you are to proceed at once to the practice-ground to shoot off the tie made by you for the Puddledock Challenge Cup. You will fire one shot each at three hundred yards.

Smith. The marker hasn't come yet, sergeant. I've sent Tomkins to look for him.

Bang. Oh! then you'd better wait here till he comes. Stand at ease—stand easy a moment. [*Exit.*

Brown. I say, Smith, if you hadn't made me laugh I should have won the prize last night.

Smith. My dear boy, I didn't make you laugh; it was Jones.

Jones. I merely called your attention to little Dobson's elegant position while firing at the long range from the knee. It was much better that you should lose the match than miss the chance of seeing Dobson in the regulation position.

Brown. Poor little chap, he looked for all the world like one of those fat Chinese idols.

Smith. I thought he'd never get up again.

Brown. I shall win to day, I'm confident.

Smith. I'm not at all sure of that; something tells me that I shall come off the conqueror.

Jones. Now, don't be too fast. I tell you beforehand I shall make a bull's-eye with my shot.

Robinson. I wish I was as certain of success as you all seem to be. (*All laugh.*)

Smith. Poor fellow—did he want the Challenge Cup!

Brown. Let me give you a bit of advice, Robinson. Shut your eyes and press the trigger at the same time, and you'll perhaps have just such good luck as you had last night. If you aim at the bull's-eye you are sure to lose.

Robinson. I mean to try my best for the prize, in spite of your chaff.

Jones. Fancy Robinson the champion shot of Puddledock. Wouldn't he give himself airs!

Robinson. Not I! I shouldn't give myself half so many airs as some people I could mention do now.

Enter TOMKINS *and* SERGEANT BANG.

Tomkins. The marker's come! And almost everybody belonging to Puddledock waiting to see the sport. Oh, don't I wish I was an effective!

Bang. Squad: Attention!—Right about face!—March!

[*Exeunt* SMITH, BROWN, JONES, *and* ROBINSON.

Now, Mr. Tomkins, let me put you through your facings. Attention! Keep your head up, sir; shoulders square to the front; knees perfectly straight.

Tomkins. Can't I go and see the shooting?

Bang. No talking, sir. Now, sir, attend to me. On the word "Face" place the hollow of the right foot smartly against the left heel, keeping the shoulders square to the front. On the word "Two" raise the toes, and turn a quarter circle to the right on both heels, which must be placed together. To the right. (*Tomkins draws back foot.*) As you were! Wait till the word "face" is given. To the right face! (*Tomkins draws back left foot.*) As you were! The left heel must never quit the ground. Pay attention, sir! To the right face! (*Tomkins executes the order correctly.*) Two! (*Tomkins tries to turn round to the left, and tumbles down.*) As you were! Don't you know your right from your left?

Tomkins. Oh, yes! I know, but I forget.

Bang. Must try to remember, sir. Here come the competitors! I wonder who's the winner?

Enter SMITH, BROWN, JONES, *and* ROBINSON.

Tomkins. What news, Brown?

Brown. Bad news. I'll read you the score. (*Reads paper.*) "Robinson, three; Jones, one; Smith, none; Brown none."

Tomkins. What, is old Robinson first?

Smith. Yes, by accident.

Brown. Jones made me laugh again.

Jones. Serve you right, for nudging my elbow.

Robinson. I don't care for your chaff now. I've got the cup, and mean to keep it! (*Dances about.*)

Bang. Private Robinson, you are an honor to the corps; shake hands.

Tomkins. Shake hands with me, too; there's a good fellow. Though I'm only a recruit, I can respect the man who makes three points with one shot.

Bang. Squad, fall in! Attention! Right face! Quick march!

[*All march out,* TOMKINS *not in step.*

Shadow Pantomimes.

THIS is a form of dramatic performance which is best suited to rather young players, but, properly managed, it may not only be made great fun to the performers, but a fertile source of amusement to the spectators. It is a further development of the principle of "Shadow Buff," but worked up to a far higher degree of completeness, being in this instance not a mere game, but the performance of a regular drama.

The "screen" should be tightly stretched on a wooden frame, and

should consist of the kind of muslin used for transparencies, which may be had very wide without a seam. For lack of this a fine sheet will make a very fair substitute; but if this latter be used it should be *welted*, in order to render it more transparent. In any case care should be taken to secure a closely woven material, as any rays of light shining between the threads would have a very bad effect. All lights should be put out on the spectators' side of the screen, and the opposite side should be lighted by one lamp only. This should be a low, flat lamp, fitted with a duplex burner of tolerably large size, and burning the very best kerosene oil. This lamp should be placed in a box or case purposely made to receive it, and which should be closed on every side save that looking towards the sheet, and should be only so high as just to admit the lamp, and to allow of some sort of guard over the chimney, to prevent the top of the box being scorched by the intense heat. The box should be substantial enough to prevent its being readily kicked over, and, if practicable, screwed down to the floor. The inside should be lined with bright tin, or better still, a concave reflector should be fixed at the back of the box, just behind the light. Gas may be used, if preferred, but it must be remembered that to render the shadows sharp and well defined, all the light must proceed from a single burner; indeed, so essential is it that all the rays should originate in one single point, that where a flat-flame burner is used, it is found necessary to turn it *edgeways* to the screen. If such a box as above described is not available, a four-legged wooden stool may be used as a substitute, a tin or iron plate being fixed beneath to prevent the charring of the wood. Some performers use an unguarded light, with a stool placed *behind* it, for the performers to step up and down from; but there is far too much risk about this plan, as the accidental kicking over of the lamp might readily turn the pantomime into a very serious tragedy. The plan we have recommended, though it involves a little more trouble, will be found in every way more satisfactory.

The position of the light above described will be referred to as the "first," or ordinary position, and in default of special mention to the contrary, it will be assumed that the lamp is thus placed. A couple of feet or so behind the box in question there should be a stool or table about two feet high, to which the lamp may be transferred at pleasure. This will be referred to as the "second" position.

To produce clear and sharply defined shadows on the screen, the objects to be reflected, whether animate or inanimate, should be as close to it as possible. Living actors should always be seen in profile, and to insure this will require diligent rehearsal under the guidance of a careful stage manager, for the actor cannot himself see whether his reflection is as it should be. If he turns ever so little to try to catch sight of his features, the profile is a profile no longer. For like reasons, the actors must avoid standing one in front of another, or their shadows will instantly become confused. If the action requires that two actors should pass each other, they should do so as rapidly as possible, and if they are required to turn round, they must do so with an instantaneous "right about face," bringing the features again into profile from the opposite side. Furniture, in like manner, will demand special treatment. An ordinary dining-table, when reflected against the screen, would look something like a carpenter's bench, or an old-fashioned square piano, the width of the top being transformed, in shadow, into apparent depth. Where it is not required that a table or chair should, in stage parlance, be "practicable," *i. e.*, capable of being used as a table

or chair, its representation may be cut out of pasteboard, and pinned or otherwise fastened to the screen. But where a table is required to place articles upon (as for a stage banquet, or the like), the best plan is to make, or get made by a carpenter, a table of very light deal. In length it will be of the actual length of which it is intended to appear; but in width it should not be more than six or eight inches. Of course the slightest and roughest workmanship will suffice. Other articles of furniture may be constructed on the same principle.

Where scenery is required, it may be cut out of stiff white or brown paper (according to the degree of opacity required), and pinned to the screen.

The point that most puzzles the uninitiated with reference to a shadow

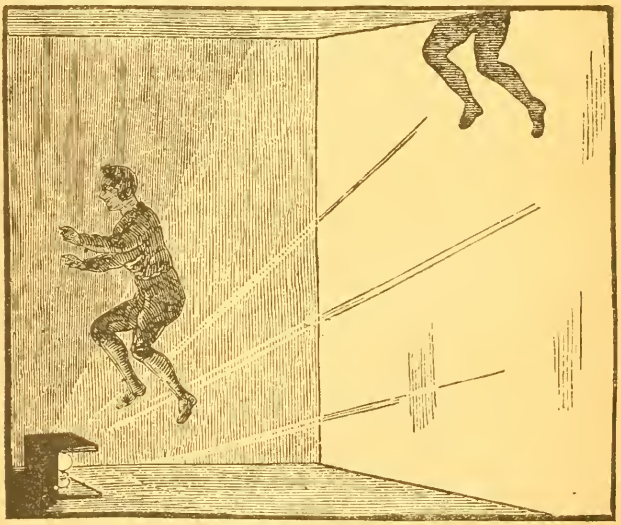
SHADOW PANTOMIME—FIG. 1.

pantomime is the extraordinary manner in which the characters make their entrances and exits. Instead of coming on at the side, after the ordinary fashion (though this is sometimes done, by way of variety), they generally enter by dropping down, apparently from the ceiling, and *exeunt* by flying up there again in a most weird and uncanny manner (*see* Fig. 1). This curious effect is produced by jumping *over the light*, and the reader will now see the object of the substantial box or case we have described. The performer can jump on or off the top of a box so arranged with perfect safety; but where he has to jump over a naked light on to a box behind it, there is a constant element of danger. A reference to Fig. 2 will show more clearly how this curious effect of vanishing into space is produced.

The light only throws a shadow on the screen within the limits of imaginary straight lines drawn from the light to the extreme corners of the screen. So long as any object remains within these limits it is visible on

the screen, but the moment it passes outside them it is no longer between the light and the screen, and therefore no longer throws a shadow.

Necessary articles of furniture, or the like, are introduced or got rid of over the light in like manner; the stage manager holding them, when wanted, just within arm's reach, but outside the line of the shadow. The effect of a chair or table floating gently down from above to the hand of the performer is most absurd. As *outline* is the only consideration, not only the manufacture of stage properties, but the make-up of the performers is an extremely easy process. Pasteboard is the universal material. From swords and axes to beer-jugs and coal-scuttles, a few sheets of pasteboard will furnish all that is required. A hump on the back, or a horse's head, may be manufactured in like manner. A false nose or chin is equally



SHADOW PANTOMIME—FIG. 2.

within its range. All that you have to do is to cut out the desired feature (say a nose) in duplicate. Glue together the portions forming the projecting part of the nose, and the unglued portions will form a convenient clip to embrace the natural organ. To secure the pasteboard feature in position, you may either use a piece of diachylon plaster, or a thread passing round the head and tied behind. Fluids, as, for instance, beer poured from a jug, are represented by sawdust or sand, a paper-bagful of which, stuck just inside the waistcoat, will enable a wounded combatant to bleed in the most copious and affecting manner.

A curious effect may be produced by holding objects cut out in pasteboard first at right angles to the screen, and then gradually shifting them round till they are parallel with it. In the former position the article throws merely an upright streak of shadow on the screen, thence gradually developing to its full form and dimensions.

By way of illustration we append the Shadow Pantomime of

THE FEEJEE ISLANDERS AT HOME.*

CHARACTERS.

KAMEHAHA, King of the Cannibal Islands.
OCHEE POKEE, Son of Kamehaha.
AN INFANT FEEJEE.
REV. MR. SLEEK, a Missionary, short, plump, and juicy.

COSTUMES.

KAMEHAHA. *In tights, with short skirt reaching just above the knee. Woolly head, and three feathers stuck upright on back of head. Projecting nose, with ring hanging from it. Woolly beard on chin.*

OCHEE POKEE. *Also in tights and short skirt; nose and ring having a strong family likeness to those of Kamehaha. No feathers on his head.*

SLEEK. *Long frock-coat and pantaloons. Broad-brimmed hat. Exaggerated clerical "bands." Closely-fitting scalp covering his natural hair, and a long-haired wig over the scalp.*

INFANT FEEJEE. *In tights altogether, and tight-fitting scalp.*

The preparation of the costumes will involve but little trouble. The tights may consist of ordinary merino under-shirts, drawers, and stockings. A horsehair wig, such as is used by negro minstrels, may be worn, if procurable. For lack of this, a wig may be made of cotton-wool sewed on to a tight-fitting calico skull-cap. If possible, however, a "trick wig" should be obtained for Kamehaha, which allows of the hair on the top of the head being pulled upright by means of a string. Sleek's collar and bands may be made of stout paper.

A rag-figure resembling Sleek should be prepared; the head, arms, and legs being sewn on in such a manner that they will hold together, but allow of being easily separated.

Properties:—Umbrella; Book; Bow and Arrow (of cane); *Tomahawk; Butcher's-knife; Egg; Chicken; another Chicken, with an arrow stuck through it.* (These latter may be of cardboard.)

SCENE.

L. *The entrance to a hut.* R. *A large gipsy kettle hanging between poles in the usual way.*

The hut is made of thin transparent paper, and should only take up just so much of the width of the curtain as is necessary to show the entrance; this latter should have a double thickness of the paper, so as to be nearly or quite opaque, thus giving the effect of shade.

The pot or kettle should be made of pasteboard, with a wire handle, and suspended by a stout cord from two slips of wood which serve for poles. These are fastened at top, and secured against the frame of the curtain in such a position that the kettle hangs on the stove with its side against the frame. The kettle should be about two feet high, and eighteen inches wide, and beneath it should be imitation flames made of red tissue paper (*see* Fig. 3). Immediately over the kettle screw a small eyelet into the frame which keeps the sheet extended, and fix a similar eyelet in the frame just over the center of the scene. Pass a piece of fine sewing thread

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through each; at one end of each thread fasten a hooked pin, and secure the other ends on separate nails on the side of the frame. On the string at the side, hook a chicken, and on that in the middle, the other chicken with the arrow in it; haul the latter up out of sight over the curtain, and let the former hang down behind the kettle. In front of the fire lay a few sticks on the ground.

Begin with the light in the "first position."

Enter *Kamehaha* with bow and arrow and tomahawk, over light.

Kamehaha looks right and left, dips his finger in the pot, tastes it,

SHADOW PANTOMIME—FIG. 3.

shakes his head; goes into hut, comes out again, stands at the enfrance; points at kettle, then at his open mouth; shakes his head; claps his hands.

(Enter *Ochee Pokee* over light.)

Threatens Ochee Pokee, points at kettle, squats down near hut, and goes to sleep.

Ochee Pokee put his finger to his nose, cuts a caper, and picking up sticks throws them into the fire. Runs into hut,* returns with bellows, blows fire. Kettle boils. (*A mouthful of cigar-smoke puffed from the side, as if issuing from the kettle, produces the appearance of steam.*) Cuts another caper, runs into hut again, and fetches an egg, which he drops into the kettle, and then squats down in front of his father and nods, as if asleep.

Kamehaha wakes, sees Ochee Pokee asleep, and hits him on the head with his bow to wake him.

Ochee Pokee wakes up with a start, rubs his eyes and turns to Kamehaha, who points to kettle. He then goes to kettle to get the egg, looks into kettle, then starts back in amazement. Beckons his father, who looks

* The effect of running into the hut is produced by simply running off at side.

over his shoulder in the pot. (*The chicken behind the kettle is now hauled up by jerks.*) At each movement of the chicken both start with surprise. The chicken disappears over the curtain; both point to the place. (*A strip of cardboard with* BAD EGG *cut out in it may be held for a moment from the side of the curtain over the kettle. The chicken is now drawn down again by means of a stick with a hook at the end, the operation being performed so as to produce no shadow on the curtain.*

Kamehaha points to the words BAD EGG and hits Ochee Pokee on the head.

Ochee Pokee falls down, jumps up again, runs into hut and brings out another egg.

Kamehaha snatches the egg, smells it, shakes it, nods his head in approval, drops it in the kettle, and turns around to Ochee Pokee, shaking his fist. (*The chicken is meanwhile hauled up near to the top of the curtain, in full sight of the spectators, but unobserved by the players.*) Kamehaha turns again and looks into kettle, when the chicken is let down, so as to appear as if standing on his head.

Ochee Pokee claps his hands and points at chicken.

Kamehaha looks up, and sees the chicken (*which is quickly drawn up out of sight*); runs into hut for bow and arrow; appears again at entrance and shoots up (*so that the arrow will fall beyond the curtain. The chicken in the center is now let down, fluttering, as if wounded.*)

Both fall down afraid.

Ochee Pokee makes a grab at it, but it is hauled quickly up again.

Both shake fists at one another and stamp their feet.

Kamehaha kicks Ochee Pokee over light and exit into hut.

Ochee Pokee comes out of hut, pushing infant Feejee before him up to the kettle.

Infant turns round, with hands together, and begs to be spared.

Ochee Pokee boxes his ears, and carefully puts him in the kettle (*i. e.*, down behind it), and exit L.

Kamehaha, putting out his head from hut, watches these proceedings with satisfaction, withdrawing his head when Ochee Pokee leaves.

(Enter *Sleek*, R., with umbrella under arm, and book in left hand, as if reading. *See* Fig. 3.)

Sleek, making gestures with right hand, as if preaching, advances slowly; starts, looks around him, dips finger in kettle, withdrawing it quickly, as if scalded; blows on his finger, and examines it closely. He again looks in kettle, and discovers infant Feejee; lays down book and umbrella; holds up hands in horror; lifts infant out and places him carefully on the ground.

Infant runs off, R.

Kamehaha puts his head out of hut and draws it in again.

Ochee Pokee comes out of hut on all-fours, and goes towards Sleek.

Sleek turns suddenly, sees the hut, and steps towards it, but stumbles over Ochee Pokee; gets up slowly, rubbing himself; tries to grasp Ochee Pokee, who jumps over light.

Kamehaha appears at door of hut, with bow and arrow. (*He must shoot so as to hit the book, which Sleek holds conveniently for the purpose.*) Holds up hands in amazement at his shot being warded off; kneels down and kisses Sleek's feet in token of submission.

Ochee Pokee enters, R., behind Sleek, looks in kettle, finds infant gone, turns round, sees Sleek, creeps up to him, runs knife round his head and scalps him (*i. e., lifts his wig off*), and throws his scalp to Kamehaha.

Sleek puts his hands to his head and stamps with pain.

Kamehaha runs into hut, returns with tomahawk, hits Sleek on head, knocking him down. (*General scuffle on top of Sleek, affording opportunity for Sleek to roll away back under light, and the dummy figure to be rolled into his place; during this the light must be raised up gradually about two feet, and then transferred to the "second position."*

Both get up slowly, one at each end of the figure.

Kamehaha lifts one leg of figure and lets it drop.

Ochee Pokee lifts one of the arms and drops it again; lifts the figure to a standing position (*holding it by the middle of the back with one hand*).

Kamehaha examines arm, leg, etc., rubs his stomach, then rubs his hands with satisfaction and goes into hut.

Ochee Pokee lets the figure slope backward, as if heavy, and pushes it upright again, staggering. Same business repeated.

Kamehaha comes out of hut with butcher's knife, seizes an arm, and cuts it off. Takes hold of the figure and hands the arm to Ochee Pokee.

Ochee Pokee takes it to the kettle, drops it in, cuts a caper, and looks in after it. (*The arm stretches up out of the kettle, hits Ochee Pokee on the head, and falls back into the kettle. This is done by the manager, from the side, using his own arm and fist.*) He rubs his head, turns round, and takes the figure again from Kamehaha.

Kamehaha cuts the other arm off, and holds the figure as before.

Ochee Pokee takes the arm to the kettle, again receiving a blow on the head, which knocks him backward, upsetting the figure and Kamehaha; general fight again, ending by their resuming their former positions.

The same business is repeated with the legs, which are in turn cut off and transferred to the kettle; last of all the head.

Kamehaha examines the body, and sits down on it.

Both rest a moment, watching the pot, which begins to steam.

Kamehaha gets up, goes to the pot, pulls out a leg, tries it with his teeth, struggling violently to bite a piece. No go; throws it back in pot. (*The body has meanwhile been withdrawn by means of a hooked stick.*) Goes back to seat himself again, and tumbles over backward; looks around for the body; it is gone; takes hold of Ochee Pokee, points to the spot where the body was lying, and boxes his ears. Points to kettle, shoves Ochee Pokee towards it.

Ochee Pokee looks into the kettle, lifts an arm half out, which knocks him down.

Kamehaha picks him up, kicks him, goes to kettle, and is also knocked down by a leg; sits up, rubs his eyes; gets up and looks again in kettle, puts his hand in, but finds nothing. (*The chicken is now let down from the side on to his head, and the manager crows*); looks up quickly, sees chicken (*which is drawn up with a single jerk*); rubs his eyes, looks up where the chicken disappeared; looks again in kettle, and, finding nothing, gets in a passion; turns round, stumbling over Ochee Pokee, gets up and faces Ochee Pokee; points to his arms and then to the kettle, to his legs and head, and again to the kettle; makes a motion, as much as to say, "They are all gone." Points again at kettle.

Ochee Pokee looks at kettle also. (*The head sticks out of the pot with a* Ha! ha! *This is, of course, Sleek himself, at the side.*)

Both start, and run into hut, returning cautiously on tiptoe.

Light is replaced in "first position," while both are in hut.

Sleek, dressed as before, with wig and hat on, enters slowly, R., exactly as at first.

Kamehaha sees him first, and his hair stands on end with fear. Trembles excessively and jumps over light.

Ochee Pokee then sees Sleek, and rolls over back into the hut.

Sleek points at him and then at the book, which he holds up aloft as the triumph of civilization over barbarism. (*A low chair or stool is handed him over the light.* Puts the chair in center of curtain, mounts it, and gesticulates as if preaching, moving continually, to hide the effect of the change of position in the light, which should be very gradually raised perpendicularly from its position to about five feet from the ground. When it reaches that height, he finally makes a bow, and steps down from the chair straight back under the light. (*To the spectators he will appear to have sunk down into the ground.*)

CURTAIN.

Tableaux Vivants.*

GENERAL DIRECTIONS.

As in all projects worthy of exertion for the value of the end to be attained, a little discipline is necessary, so in the getting up of a set of tableaux there should be chosen a commander-in-chief, a manager, who shall arrange and group the pictures, decide upon all properties and accessories, and, in a word, be the umpire in all contested points, otherwise chaos ensues, the rehearsals resemble the chattering at Babel, and the evening's performance is certain to be marred in some unfortunate particular.

As a tableau is a picture, care should be taken to avoid the false lights, jarring colors, and unnatural positions.

In these days, when scented tableau lights of the most varied tints are supplied at a nominal rate, there is no excuse for perpetrating red moonlight or green sunset.

Without the slightest danger or inconvenience of any kind, tableau lights may now be made use of in red, green, blue violet, white, pink, yellow and orange; while a magnesium light affords the most effective glare to statuary, imparting the dead black shadows so peculiar to marble.

A small sum purchases the secrets of the stage in the form of a Make-up Box, containing every conceivable complexion, from that of the dusky Turk to that of the ethereal angel or fairy.

Care should be taken to raise the tableau as nearly as possible upon a level with the eye of the observer; let the frame be square or oval; see that the light falls from *one* point naturally; have the colors harmoniously arranged, and the illusion will be irresistible.

A curtain of delicate gauze stretched between the figures and the audience is often effective.

The music, which is an important adjunct of each and every tableau, should precede the rise of the curtain by a few moments, in order to prepare the minds of the audience for the picture which is to be presented.

Subjoined will be found a collection of subjects for tableaux, from which

* By permission from GILBERT'S BOOK OF PANTOMIMES, a large and attractive collection of Acting Charades, Parlor Theatricals, and Tableaux. Price 25 cents. Published and for sale by Hurst & Co., 122 Nassau Street, New York.

several entertainments may be selected, and thus dispense with the services of a manager and a costumer.

The directions for arrangement, as Right, Left, and Center, are given as if viewed from the audience.

SPRING.

CHARACTERS AND COSTUMES.

GIRL.—*Short skirt of pale blue; white chemise; little pink shawl crossed over the breast; white apron; large straw hat, ornamented with flowers; barefooted, and light hair.*

BOY.—*Buff knee breeches; white shirt, open at neck, and rolled up to the elbows; bare legs and feet; no hat, and dark hair.*

THE TABLEAU.

The picture represents two children returning from the fields.

The two occupy the center of the stage, and face a little to the left. The boy, who is farthest up stage, holds the girl's right hand in his left, while with his right he shades his eyes as if looking anxiously toward home. By his side, though a little back, as if being led, stands the girl. Her right hand rests in that of the boy, while her left holds up her apron with its freight of tall grasses and flowers. Her eyes are cast downward, and her hat is pushed back, allowing her hair to fall about her face.

Soft, pink light from left. Soft, pretty music.

SUMMER.

CHARACTERS AND COSTUMES.

MAIDEN.—*White muslin dress, with pale blue ribbons; pink roses in the bosom and hair; no hat; light hair.*

LOVER.—*Ordinary light summer suit; straw hat, and flowers in the coat; dark hair.*

THE TABLEAU.

The figures occupy the center of the stage. The maiden stands with her face turned to the right, and cast down to conceal her blushes.

The lover holds her right hand, and is bending forward as if endeavoring to catch a glimpse of her face, and therein read his fate.

In the second scene the two stand facing each other full; they hold each other's hands; the maiden glances up half timidly, and the lover returns the glance with one of fond affection.

Green light from left. Soft, romantic music.

AUTUMN.

CHARACTERS AND COSTUMES.

WIFE.—*Rich and elegant home-dress, or the plain costume of a meaner station in life, as may chance to please the taste; light hair.*

HUSBAND.—*Full military suit; that of an officer, if the wife be richly dressed; a private, if her costume be plain; dark hair.*

THE TABLEAU.

The moment here portrayed is the last before the departure for the war.

The husband stands erect, looking off right; his right hand rests in the breast of his coat, and the left hangs by his side.

Upon the right hand of her husband kneels the wife upon her right knee, buckling with both hands the sword-belt upon her husband's waist; her head should be bent forward as if indicative of grief.

In the second scene the wife is upon her feet; the husband has turned

and clasped her to his breast; her hands rest upon his neck. The faces should wear a sad, intense expression.

Red light from right. Soft, martial music.

WINTER.

CHARACTERS AND COSTUMES.

GRANDMOTHER.—*The ordinary black dress of an elderly lady; white muslin fichu and cap; white hair; spectacles and black mittens.*

GRANDFATHER.—*Usual old man's dress; white hair and beard; spectacles.*

GRANDSON.—*Black velvet boy's dress; white stockings; low-cut shoes; white ruffle at neck.*

THE TABLEAU.

Two great arm-chairs with old-fashioned high backs occupy the middle of the stage.

In the right-hand chair sits the grandfather, a newspaper lies upon his knees, and his hands rest clasped upon it. His spectacles are pushed up upon his forehead, and his eyes are fixed upon distance, as though lost in deep thought. The grandmother sits in the left-hand chair; she is in the act of knitting a blue stocking, but her hands are at rest for a moment as she gazes down upon her grandson at her feet. The boy lies at his full length upon the floor before the feet of his grandparents, and faces the left. He lies face downward, and raises his head by supporting his chin upon both hands; before him a large picture-book lies open.

White light from both sides. Soft, quaint music.

THE REAPER AND THE FLOWERS.

CHARACTERS AND COSTUMES.

ANGEL.—*Long white robe, with flowing sleeves displaying the arms; low neck; hair falling about the shoulders; white wings, if possible.*

MOTHER.—*Black dress and white widow's cap.*

CHILDREN.—*Blonde and brunette, in long white night-dresses.*

THE TABLEAU.

The tableau represents the evening prayer. The mother is seated on left of stage, and at her knees kneel the two children in prayer; their hands rest upon her lap, and her face is bent forward over them. At the right, a little back, stands the angel, raised upon a cloud of white tarletan, with her hands outstretched toward the children.

The second scene discovers the mother kneeling at left with her hands clasped toward the angel. The children kneel beside the angel, whose left hand one of them holds, while with the right she points upwards. Children follow the direction with their eyes.

Strong, white light on the angel. Soft music.

FAITH.

CHARACTERS AND COSTUMES.

MOTHER.—*In a rich dress of dark silk, with ruffles at neck and jewelry.*

FATHER.—*Ordinary gentleman's dress.*

DOCTOR.—*Ditto.*

CHILD.—*Long white night-dress.*

THE TABLEAU.

The picture represents the moment when the parents deliver the life of their child into the hands of the physician.

The center of the stage is occupied by a small bed, upon which rests the child, very pale; at the right sits the mother, with her eyes bent anxiously

upon the doctor's face, watching the child. The doctor sits beside the bed, holds the child's pulse with his left hand, and his watch in his right.

In the second scene the mother holds the child, the doctor stands in center in the act of dropping something from a phial into a glass. The father steps forward as if about to touch the doctor in his anxiety.

The foot of the bed is left; the head, right. Some furniture should dress the stage. Table behind bed, with lamp burning faintly.

Pale yellow light from both sides. Pathetic music.

WITH THE TIDE AND AGAINST THE TIDE.

CHARACTERS AND COSTUMES.

GIRL.—*Pretty blue boating-dress, trimmed with white; white straw hat with blue ribbons; white silk sunshade.*

MAN.—*White flannel boating shirt trimmed with red; red silk scarf in sailor's knot; white straw hat with red ribbon; white pants.*

THE TABLEAU.

The scene represents a boat, which, if one cannot be obtained, may be easily improvised by shaping a dark shawl over two chairs laid upon their sides.

In the picture With the Tide, the lovers are seated facing each other in the middle of the boat. The man rests on his oars, holds the girl's hands, and looks into her face. She has her eyes cast down, and holds the sunshade over them both.

In Against the Tide, the girl is turned about with her back towards her lover, and has cast her sunshade behind her so that he cannot see her. The man has drawn his hat over his eyes, and is in the act of pulling vigorously at the oars. The stern of the boat should rest on right of stage, the bow being left.

Strong white light from left. Boating song.

ZEKLE AND HULDY.

CHARACTERS AND COSTUMES.

HULDY.—*Plain dress of brown stuff; tight-fitting sleeves; kerchief over shoulders; ruffle at neck, and red bow; white apron; hair coiled up with an old-fashioned high comb.*

ZEKLE.—*Shabby dress-coat, with sleeves too tight and short; short pants and low-cut shoes; collar and cotton cravat; old silk hat, faded umbrella, and red handkerchief in back pocket.*

THE TABLEAU.

This is a country courtship. Huldy sits at right of a plain deal table, paring apples into a bowl in her lap. On the table are a lighted candle and several apples. At a window in the back Zekle is discovered, looking in. By her smile Huldy proves that she knows he is there, but does not notice him.

SECOND SCENE.—Zekle is discovered standing opposite Huldy, with his hat on and umbrella in hand. Huldy does not raise her eyes.

THIRD SCENE.—Zekle is upon his knees with his arms round Huldy; she has half risen, turns her face toward the audience, and threatens him with her knife; the bowl is overturned, and the apples and parings are scattered about.

Strong red light from left. Comic music.

TWO BLIND BEGGARS.

CHARACTERS AND COSTUMES.

TWO BEGGARS.—*Make up like old men. Ragged clothes; old hats and crutches*

at side; card on each of their breasts with the word BLIND *distinctly marked; tin cups in their hands.*

LADY.—*In handsome street dress, with purse.*

THE TABLEAU.

The beggars are seated side by side in center of stage, a little back; their eyes are closed, their expression is piteous, and they stretch out their hands with the tin cups toward the lady, who stands on right opening her purse.

The second scene discovers the beggars sitting opposite each other, their eyes open, their placards thrown over their backs, and they playing cards. The trick lies on the stage, and one of them is in the act of picking it up with a cunning smile on his face. The other man holds his cards and looks annoyed.

Strong green light from left. Very sad music.

OLD WOMAN IN THE SHOE.

CHARACTERS AND COSTUMES.

OLD WOMAN.—*Wide-frilled white cap; small shawl over shoulders; calico dress; spectacles.*

CHILDREN.—*Boys and girls, all of about one age, in every variety of shabby juvenile costume.*

THE TABLEAU.

The scene represents the well-known nursery ditty.

The stage is occupied by a huge shoe, which may easily be constructed out of dark paper, or by covering a frame in the shape of a shoe with black cambric.

Old woman sits high in the heel with a boy across her lap; she holds a switch raised over him. Four or five children are hanging out of the shoe on all sides. One is climbing up the heel behind the old woman, another lies upon the outside of the toe, while three are grouped seated on the table under the middle of the shoe.

The toe of shoe rests on left of stage; the heel, right.

Strong white light, left. Comic music.

PAUL AND VIRGINIA.

CHARACTERS AND COSTUMES.

VIRGINIA.—*Girl's white frock; low neck and short sleeves; the feet are bare, and the hair falls about the shoulders; upon the head rests a chaplet of small flowers.*

PAUL.—*White ruffled shirt with wide collar, open at the neck; loose white pants rolled up to the knee; bare feet and legs; the hair a little long and curly, and in disorder.*

THE TABLEAU.

The picture represents Paul as a boy of ten years, carrying Virginia across a brook upon his back.

A few large flat stones should be placed transversely across the stage, from right to left. Paul is discovered in center of stage, in the act of stepping from one stone to another. Virginia's arms are about his neck; her feet rest in his hands; his face is thrown back over his right shoulder, so that he may see her eyes. She looks down upon him with a smile.

In the next scene they are seated among some shrubbery, under the shade of a great leaf, the stem of which Paul holds in his right hand, being seated left, and Virginia catches the tip of leaf in her left hand.

Strong green light from left. Romantic music.

CAIN AND ABEL.

CHARACTERS AND COSTUMES.

ABEL.—*White cashmere blouse, fulled in about the neck, bound at the waist with a cord, and descending almost to the knees; arms bare; legs and feet in flesh-tinted tights and leather sandals.*

CAIN.—*In dark brown blouse; the remainder of the dress the same as Abel's.*

THE TABLEAU.

The scene represents the sacrifice. A white altar, raised upon two or three steps, occupies the back center of the stage; on it a fire is burning.

Abel stands to the right with his right hand raised in warning to Cain. Cain is in the act of stooping to pick up with his left hand a knife which lies upon the steps of the altar; he keeps his eyes upon Abel.

The second scene discovers Abel lying face downwards upon the steps of the altar; his head rests upon his right arm, while the left hangs lifeless by his side. Cain, now on the right, is about to fly, but turns his head toward the audience to look back upon his work; his hands are cast out towards the right as if in terror.

Strong blue light from left. Hurried music.

HOPE.

CHARACTERS AND COSTUMES.

WOMAN.—*Brown dress of common stuff, tucked up over a blue petticoat; white apron; small shawl tied over shoulders; low-cut shoes; handkerchief tied over the head.*

CHILDREN.—*Common dress for girl, with handkerchief over the head; little boy in ordinary rough dress.*

THE TABLEAU.

The scene represents the anxious moment for the fisherman's family just before the storm breaks.

The mother occupies the center of the stage and looks off to left with a telescope at her eye. The girl stands close to her mother and shades her eyes with her right hand. The little boy plays in front of them with a toy horse.

The second time the curtain is raised the mother is discovered kneeling in the same place in prayer; the girl kneels with her back to the audience; the little boy looks up at them in surprise.

Strong red light from left. Soft music of the boat-song order.

CHARITY.

CHARACTER AND COSTUME.

BEGGAR.—*Made up to represent an old man; shabby gray coat, with bright-colored muffler around the neck; old brown pants; old boots and cane; red night-cap, with tassel, on the head; pouch of old bagging at side.*

THE TABLEAU.

Scene represents the beggar in the act of raising the knocker of an outside door. The door must be in the center; the beggar faces the left, and raises the knocker with his right hand; the fore-finger of his left hand is laid beside his nose, and he winks slyly at the audience.

The next scene shows that the door has been opened and shut in his face. The beggar, in great rage, has turned to go off, right, but glances back at the door with his face dark with anger; his mouth has drooped

open, the eyes scowl, both hands are clenched, and with the right one he menaces the door.

Strong green light from left. Low music.

MERRY CHRISTMAS.

CHARACTERS AND COSTUMES.

GIRL.—*Dress of some dark material in rags; hair in disorder; old shoes.*

BOY.—*Old suit, also in rags; general untidy appearance.*

FAIRY.—*White tarletan dress trimmed with silver; silver wand and crown of stars.*

THE TABLEAU.

This tableau presents the interior of a garret. An old bed, left; a broken table and chair, right; some straw in corner and broom with baskets. A white sheet is stretched across the middle of the stage.

The boy and girl are seated upon the floor in the center, and the boy amuses the girl by throwing the shadow of a rabbit from his hands on to the sheet. A piece of a candle, stuck in a bottle, is so arranged as to cast the shadow. Boy is on his knees a little to the right; the girl rests upon her left hand, and faces him; both profiles are exposed.

When the curtain rises the second time the boy and girl have fallen asleep on the floor and dream. The sheet is drawn aside and discloses the fairy raised upon a cloud, and bearing in her hands a basket filled with toys, bon-bons, etc.

Fairy occupies the center, and looks down with a smile upon the children.

Pink light from both sides upon the fairy. Soft, pathetic music.

SONG OF THE SHIRT.

CHARACTER AND COSTUME.

WOMAN.—*Old, tattered dress of some dark material, open at neck, showing the bare throat. An old shawl hangs upon the shoulders; hair caught up with comb, but allowing the tress on the left to hang beside the face, which should be pale and very sad.*

THE TABLEAU.

The picture presents the midnight hour, with the poverty-stricken woman still at work. A little to the right of center a plain wood table, upon which is a candle stuck in a bottle and several common pieces of crockery. To the left and in the corner a bed, with scanty covering; here and there an old chair or a trunk. The woman sits to the left of the table, and about the center of the stage; her work basket, with work in it, lies forgotten in her lap, and she seems lost in a deep reverie. Her right hand supports her left arm, and upon her left hand rests her chin. Her face is turned full towards the audience.

The second picture presents the woman turned slightly toward the table, her head is bent over her work, and she is in the act of drawing the thread as she sews.

Soft white light from right side. Low music of some melancholy air.

SUNRISE.

CHARACTER AND COSTUME.

NYMPH.—*Delicate white gauze robe, low neck, short sleeves and caught up so as to show one foot in white slipper; silver bell, and silver band catching back the flowing hair; no other ornament or decoration.*

THE TABLEAU.

The scene should be decorated with evergreen trees so as to form a

semi-circle, in the center of which is a mound adorned with flowers and ferns as profusely as possible. For sunrise the nymph is standing upon the center of the mound, looking off right; in her hand rests a cloud of pale blue gauze powdered with silver to represent mist.

Strong pink light from right. Low music.

NOON.

The same nymph stands upon the mound facing the audience; the blue gauze is cast over her head and is folded with her hands upon her breast.

Strong white light from both sides. Music.

SUNSET.

The same nymph is lying upon the mound half raised upon her left elbow, and faces the left. The blue gauze covers the lower part of her body.

Yellow light from left. Music.

MIDNIGHT.

The same nymph lies extended upon the mound, her head slightly raised upon her right hand, while the left rests upon her breast. The blue gauze is cast over the entire figure.

Blue light from left. Music.

YES OR NO.

CHARACTER AND COSTUME.

YOUNG LADY.—*Violet silk dress, fashionably made, with graceful train; white lace fichu over the shoulders, and caught at the breast with a bunch of violets; hair crimped and gathered into a full of curls at the back.*

THE TABLEAU.

The tableau represents that all-important question as to how a certain letter shall be answered.

On the right, a little back, a writing desk, with paper, pens, and ink in a conspicuous position; chair beside it; waste basket on the floor. The center of the picture is occupied by the figure of the young lady, who stands looking directly left, thus exposing her full profile to the audience. Her hands are clasped behind her, and in them is the opened letter, which must be distinctly seen. Her head is thrown back slightly, as though she were in deep thought. If an open window could be devised opposite the young lady the effect of the picture would be heightened.

Green light from left. Romantic music.

COME TO DINNER.

CHARACTER AND COSTUME.

LITTLE BOY.—*White shirt open at neck, and fastened by a blue cravat tied in a sailor's knot; brown corduroy pants; striped hose and shoes; white straw hat on the back of the head.*

THE TABLEAU.

Two green banks should be arranged to cross the stage about midway; this may be easily accomplished by covering a row of boxes with green cambric, and laying bows of evergreens upon them. A rustic gate should be improvised to divide the banks exactly in the center. Evergreen shrubbery at the back.

The little boy sits upon top of the gate facing the left, with one leg on each side of it. His head is thrown back, and with both hands he raises a large conch shell to his lips. His cheeks should be distended as if in the act of blowing the shell lustily.

Strong green light from left. Comic music.

YOU'RE NOT EXPECTED, SIR.

CHARACTERS AND COSTUMES.

YOUNG LADY.—*Pretty summer costume in muslin; straw hat, with bright ribbons; small basket of flowers.*

YOUNG MAN.—*Ordinary light walking suit, with white straw hat.*

THE TABLEAU.

The stage arrangement which serves in the preceding tableau will be all that is necessary for the present picture.

As the curtain rises the young girl is discovered leaning upon the gate, shading her eyes with her right hand and looking eagerly off to left; her hat has fallen beside her upon the ground; in her left hand she holds the basket of flowers.

The second picture shows the young man creeping up beside the young lady, but on the opposite side of the gate, and leaning over to try to take the basket from her hand; she still shades her eyes with her hand as though unaware that he is there.

In the third picture the young lady has turned away to the right, and droops her head with a smile; the young man holds her right hand in both of his, and leans over the gate to catch a glimpse of her face.

The basket of flowers is overturned upon the ground in front of them.

Strong green light from left. Romantic music.

LEAR AND CORDELIA.

CHARACTERS AND COSTUMES.

LEAR.—*Purple velvet robe trimmed with ermine, descending to the ankles, and bound at the waist with a jeweled belt; wig of long white hair, and beard.*

CORDELIA.—*Pink satin robe, richly jeweled: long wing sleeves; jeweled belt, and light crown, from which the hair falls about the shoulders; light hair.*

DOCTOR.—*Brown velvet doublet trimmed with black fur; black tights and velvet shoes; long black hair.*

THE TABLEAU.

King Lear is seated upon a huge easy chair, which stands in the center of the stage; his head is thrown back, and his eyes are closed. The doctor, standing on the right of the chair, holds the King's right hand to feel the pulse, and bends slightly as if listening to his breathing. Cordelia kneels upon her left knee on the left of the King, and holds his left hand in both of hers, resting it upon his knee; her eyes are bent upon the doctor's face, while her expression is one of intense anxiety.

Red light from left. Soft, sad music.

BETSY AND I ARE OUT.

CHARACTERS AND COSTUMES.

LITTLE GIRL.—*Flowered brocade frock, with long train; black lace mantilla; old-fashioned waist, with ruffles; antique bonnet, with gay ribbons; white hat puffed at the side of the face; long white gloves; lace handkerchief and Chinese fan.*

LITTLE BOY.—*Old-fashioned embroidered silk dress-coat; light silk vest; ruffled shirt; cocked hat, with white feathers; silk hose; satin breeches; buckled shoes, and large snuff-box; powdered wig.*

THE TABLEAU.

The figures should face the audience, though turned a little toward the left.

The little boy, giving his right arm to the little girl, holds an old-fash-

ioned sunshade over her head. In his left hand he holds the open snuff-box which he is in the act of offering to her. The girl's right hand is raised as though about to take the pinch, and from her left hand, which rests upon the boy's arm, depend the lace handkerchief and fan.

White light from left. Quaint music.

RETURN OF THE RUNAWAY.

CHARACTERS AND C STUMES.

SAILOR.—*Usual sailor's costume; white flannel shirt; wide collar; loose pants; sailor's cap, and parcel tied up in a red handkerchief.*

MOTHER.—*Plain dark dress; white cap; white apron; spectacles, and gray hair.*

FATHER.—*Ordinary farmer's suit; spectacles, and gray hair.*

LITTLE BOY.—*Short white child's dress.*

THE TABLEAU.

The scene represents the interior of a farmer's cottage.

Left, a table laid with white cloth and tea-service, cups, saucers, plates, kettle, etc. Behind table sits the aged mother in her high-backed chair, and faces right. At the right of table sits the father with his legs crossed, a newspaper upon his lap, and his spectacles pushed up upon his forehead. In front of the table, center, sits the child upon the floor, playing with a toy horse; he faces left. Lighted lamp on the table. A little to the right of center stands the sailor, gazing upon the group before him; his cap is on his head, and in his left hand he carries the red parcel. The father, who is turned a little toward the table, looks over his left shoulder at the sailor as though he were a stranger. The mother, with her right hand upon the table, is just about to rise to her feet as if she recognized her boy. The sailor stands firm.

The second picture discovers the sailor with right arm round his mother's waist; she has cast both her arms about his neck, while the father holds the son's left hand in both of his. The child upon the floor has turned his head about, and looks at the group in surprise.

Red light from both sides. Pathetic music.

COURTSHIP.

CHARACTERS AND COSTUMES.

YOUNG LADY.—*Fashionable dress of the most approved style; laces, flowers, and ornaments.*

YOUNG MAN.—*Fashionable walking-suit; flowers in coat; silk hat, and cane.*

THE TABLEAU.

The scene presents a garden arranged with a rustic seat drawn a little toward the center of the stage.

Upon the seat sits the young lady, with her hands resting beside a bouquet that lies in her lap, while her face is bent downward as if blushing; she should face the left.

Behind, and leaning upon the seat, stands the young man, his hat hanging over the back of the seat in both his hands, and his eyes trying to seek those of his lady-love.

In the second scene the lover holds the young girl's hands in his and their eyes have met; his position is the same, while the young lady has risen to her feet.

Green light from left. Soft, gay music.

MATRIMONY.

The same characters as in the preceding.

THE TABLEAU.

The young man sits upon the lounge with his feet up reading a newspaper.

Behind the seat stands the young lady, looking at him and extending a bill toward him.

In the second scene the young man has cast down his paper, has risen to his feet and is in the act of tearing his hair.

The young lady has turned her back upon him in a sort of resolute desperation.

Red light from left. Loud, stormy music.

REST IN THE DESERT.

CHARACTERS AND COSTUMES.

ARAB.—*Loose mantle of various colors in stripes, over a brown under-gown that descends to the ankles; Oriental slippers; white Arabian turban; long pipe, with red bowl.*

WOMAN.—*Pale green under-robe; faint red mantle; white turban, with gold ornaments.*

CHILD.—*Loose white robe; low neck, and short sleeves.*

THE TABLEAU.

The center of the stage is occupied by a heap of packages and bales, such as are carried by camels. A Turkish rug is spread in front of these, and half raised upon them lies the woman, facing left, with her head resting upon her right arm. The child lies with his head upon her lap.

To the right of the pile stands the Arab, erect, and looking off right. He rests his right arm upon the pile, the right foot is thrown over the left, and the left hand holds the pipe which he has just taken from his lips.

Strong red light from right. Romantic music.

FORBIDDEN FRUIT.

CHARACTERS AND COSTUMES.

GIRL.—*Ordinary servant's dress of light calico; skirt tucked up about the waist; sleeves rolled up as far as possible; small white cap on the head.*

MAN.—*Policeman's dress as nearly as possible.*

THE TABLEAU.

In this picture the girl stands on the left of the stage, and is busily engaged bending over a wash-tub, into which her arms are plunged.

At a window in the back stands the policeman, leaning in as far as he dares to catch a glimpse of his lady-love.

In the second picture the girl stands on tiptoe at the window, with her back to the audience, and has her arms thrown round the man's neck, while he, with his hat thrown back, is in the act of stealing the forbidden fruit in the shape of a kiss.

A third picture may be made very amusing by introducing the mistress of the house. She should stand on the right, the maid should be plunged deeper than ever in the washing-tub, and the policeman outside the window should display his full back to the audience.

White light from left. Comic music.

LOVE LOOKS NOT WITH THE EYES.

CHARACTERS AND COSTUMES.

GIRL.—*White muslin short dress; pink hose; white slippers; pink sash and ribbons.*

BOY.—*White flannel suit; blue cravat, and handkerchief tied over the eyes.*
CHILDREN.—*Three or four girls, and as many boys, in pretty dresses, with fans for the girls.*

THE TABLEAU.

The picture represents a game of blind man's buff.

The boy, who is blind-folded, has caught the girl in white muslin, and thrown his arms about her to try to steal a kiss. He is a little shorter than she, and is therefore obliged to stand upon tiptoe. The two occupy the center of the stage, the boy right and the girl left, though she turns her head left and tries to escape.

The other girls laughing conceal their faces behind their fans, and the boys peep through their fingers. Their positions should be as confused as possible.

Red light from both sides. Gay music.

THE SOLDIER'S DREAM.

CHARACTERS AND COSTUMES.

SOLDIER.—*German uniform; dark blue coat trimmed with red; blue pants piped with red; regulation helmet and rifle; short sword.*
GIRL.—*Gray dress trimmed with black velvet; square corsage; the whole made after the fashion of Marguerite's dress; light hair, braided.*
LOVER.—*Fashionable hunting-suit; felt hat, with feather; gun, and game bag.*

THE TABLEAU.

The stage should be decorated with evergreen trees.

On the right, to profile, lies the soldier upon his back, with a dark mantle thrown over his legs, while his head rests upon his knapsack; his gun lies beside him, clasped by his left hand, and the right rests upon his breast.

On the left of stage a camp-fire throws up fitful gleams.

Pale blue light on the soldier. Soft music.

The dream appears by a veil being drawn aside at the back, between the trees, and disclosing an oval frame, through which the girl is seen standing erect and looking toward right, with her right hand resting on the spinning-wheel.

The second time the dream appears the girl is seated, and by her side kneels upon one knee the lover, holding her hand in both of his and looking up into her face.

Strong white light from right. Low music.

THE ARTIST'S DREAM.

CHARACTERS AND COSTUMES.

ARTIST.—*Picturesque suit of black velvet; velvet skull cap, and long hair; long black hose, and buckled shoes.*
VISION.—*Young girl, with long yellow hair, dressed in a robe of faint pearl-colored gauze; no ornaments; short sleeves and low neck; hair floating about shoulders.*

THE TABLEAU.

The same arrangement for the vision will answer which was used in the preceding tableau, though the stage must be altered from the field to the studio. The easel, with unfinished picture, stands a little to the right of the center.

In a chair in front of it sits the artist, with his left hand, in which are the palette and brushes, resting upon it; his head has sunk forward upon

his left arm, and his right hand, with a brush in it, hangs listlessly beside him.

The artist faces the right; the vision appears just back of and above him.

The veil should be slowly drawn and disclose the vision with her bare arms thrown up gracefully above her head and her eyes cast upward, as if in the act of rising.

Strong pink light on the vision; red light from right on the artist. Soft music.

Parlor Games.

The Minister's Cat.—Draw your chairs in a sort of circle and let each person name an adjective beginning with the letter *A*, in this way: "The minister's cat is ambitious," says one. Amphibious, æsthetic, ancient, active, athletic, antarctic, say others, until everything beginning with that letter is thought of. Then the letter *B* is used. "The minister's cat is bumptious." Others say belligerent, bankrupt, benignant, beseeching, beautiful, etc. When you come to *C* the cat is cautious, courteous, contesting, confiding, cataleptic, contradicting, cruel, etc.

Bird, Beast, and Fish.—A person stands in the middle of the circle and points his fingers at one of the party, saying, "Bird," and then counts "one, two, three, four, five, six, seven, etc." If the one pointed at cannot name a bird before ten is reached, or names a fish or beast instead of a bird, he stands up and the first one takes his seat. No one must give what has been before given.

Throw the Handkerchief.—A handkerchief is thrown by the person standing in the center, and trying at the same time to touch the person who had it. Whoever has it throws it quickly to some one else, and all are on the alert to keep it flying. When a person is touched he takes the place of the one who stands in the center.

Stage-Coach.—One person is appointed to the position of Chief Narrator, and he names the different persons after parts of the stage-coach. One man is the "wheel," another the "hub," the "whip," and thus the reins, horn, horses, steps, straps, old-lady-passenger, her band-box, etc., are given out. Then the Chief Narrator begins his tale, and whenever he names a wheel, hub, whip, etc., the one named after that part stands up and turns around and sits down again. When the word stage-coach is said all jump up and change seats, and the one left without any seat is obliged to go on with the story.

Fox and Geese.—Stand in two open circles one behind the other; leave one inside to play the "goose." Another outside to play the "fox." The "goose" may place herself in front of two others; the "fox" sees this and catches the outside one of the three. To prevent this that outside one becomes the "goose" and runs inside in front of another pair again making three; the outside one here must shift in front of another pair. The "fox" can only run outside of the circle, and the changing places is done inside the ring.

Pantomime.—One of the company must leave room while the others select a word which she is to guess on her return. When she re-enters the room the others do not speak, but represent in pantomime some word

which shall *rhyme* with the one selected; as, for instance, should the word chosen be *heat*, the first person goes through with the motion to *eat*, the second carefully examines his *feet*, the third takes a stick and makes believe *beat*, while the third and fourth advance to *meet*, and so each one exercises his own ingenuity in finding and acting a rhyme with the chosen word, until it has been guessed, when the last actor must go out.

French Blind-man.—In this game, instead of blindfolding one of the players, his hands are tied behind him, and in that difficult way he must endeavor to catch one of his companions, who must, when caught, submit to the same restraint.

The Puzzle Word.—One goes out of the room and the others agree upon a word, which is to be found out by asking questions, such as "Does the thing you have named fly?" "Does it walk?" "Does it sing?" "Does it speak?" "Does it grow?" etc. If the questioned cannot find out from the answers given, a forfeit must be paid.

My Lady's Toilet.—Each person represents some necessary of the toilet—brush, comb, soap, scent, brooch, jewel-case, etc., and the lady's maid stands in the middle of the circle, and calls for any article her lady is supposed to want. The personator of that article must then jump up, or be fined a forfeit for negligence. Every now and then the abigail announces that her lady wants her whole toilet, when the whole circle of players must rise and change places. The lady's maid herself makes a bolt for a chair, and the player who is left chairless in the scuffle becomes lady's maid.

Shadow Buff.—This game is quite amusing. A sheet must be smoothly suspended at one end of the room, and in front of it must sit "Buffy," with his face toward the sheet and back to the company. Behind him a light must be placed so as to throw the shadow of any person passing between it and Buffy against the sheet. The other players must then pass, one at a time between Buffy and the light, and he must guess, from the shadow, who it is. Each one, as the shadow is thrown on the sheet, may limp, jump, and make such grimaces as he or she pleases in order to mislead Buffy. The one who correctly guesses must be Buffy in his or her turn.

Pigeon Flies.—This is a catch-game. The person who initiates it places his forefinger on the table, and calls out "Pigeon flies," at the same time raising his finger in the air. He goes on with several other birds, as "Sparrow flies," "Bluefinch flies," "Crow flies," raising his finger each time, in which he is to be imitated by the rest. But here comes the cruelty of the thing: for when the whole company is in full swing of imitating him, he calls out "Crocodile flies," or "Elephant flies," and does *not* raise his finger in illustration of an assertion so manifestly contrary to the laws of nature. The other players, however, being unprepared, probably do as they have done before, and the consequence is that each one has to pay a forfeit. The game must be carried on with some rapidity, so as not to allow time for reflection.

Tableaux.—A very delightful evening entertainment can be gotten up, by having some interesting story read or poem recited, and illustrating its most picturesque portions by a tableaux, the reader pausing while the curtain draws back revealing the grouped figure, then continuing the story until there is another opportunity for an illustration. Of course, the management of the tableaux requires taste and skill, but with a little practice can be rendered very effective. The arrangement for stage and curtain is

simply done by laying on the floor blocks of wood the required height, placing over them planks in such a way as they will not tip, and then covering the whole with carpet or rugs. In front of this platform extend a heavy wire fastened to small hooks screwed in the wall; the curtain, made of any dark material, is attached to the wire by rings.

Magical Music.—This is a very popular game where there is a piano or other musical instrument. One of the players leaves the room, and something is then hidden or altered in the room, or the players decide that the absent one must do something on entering the room, such as make a courtesy, dance, sing a song, etc. The absent player is then called into the room and told whether it is something to find, something to alter, or something to do. Then the music begins. When he or she is near doing, finding, or altering the thing decided on, the music must be loud. When, on the contrary, he or she moves away from the thing hidden or altered, or does something unlike the thing decided upon, the music must be soft and low.

One of the chief entertainments of this game is afforded by the many funny things the absent player will do before doing the thing agreed upon.

Acrostics.—One member of the party leaves the room, while the others think of some celebrated character, whether real or fictitious; each player then in turn represents a well known character whose name begins with one of the letters of the word chosen; for instance, if Grant should be the word selected, the first person thinks of some one whose name begins with G as Garfield, and the next with R as Ruskin, the third with A as Agassiz, the fourth N as Napoleon, the fifth T as Tennyson; when those have been decided upon the one who is to guess returns, and turning to the first character to discover whom she represents asks, "Are you living?" "Are you a poet?" "Were you famous in war?" etc., and when it is found out the word begins with G, by repeating the questions to the next one they can each be guessed in turn, unless the word becomes known before questioning all the participants.

The Mock Newspaper.—This game, when there is a large family party assembled in one house for the Christmas holidays, affords a rich fund of amusement. An editor is appointed, who receives and copies on to a large folio sheet of paper all sorts of contributions; his publication—which is produced and read aloud once a week to a laughing audience—being entitled: The Saturday's Delight, or any other name that is appropriate; and containing mock advertisements, daily news, verses, leading articles, sporting intelligence, etc., etc., all of which may relate to the home doings of the contributors, and be playfully sprinkled by their proper name, disguised, good-natured jests upon their employments, etc., and giving lively accounts, under different headings, of the particular amusements, occupations, events, etc., which have distinguished each week. As it is generally considered pleasanter by the contributors to remain unknown, it would be best to place a box in some convenient part of the house, where all may deposit their contributions, but the articles must not be taken from it except by the editor.

Qualifications.—In this game, the player possessing the most inventive genius writes a story, leaving blank spaces before each noun and proper name which occur in it, and then appeal in turn to each of the company for an adjective, until the whole of the spaces are filled up. The tale

is then read aloud, and much amusement will probably be derived from the quaint and utterly inapplicable way in which the adjectives come in. For instance, the narrator writes: "The (metalliferous) Mr. Barkins, walking one (rectangular) day in company with the (calcareous) Bishop of Pennsylvania, met the (straw-colored) Mrs. Barkins driving in an (empty-headed) barouche, with the (iron-plated) baby, the (kilted) nurse, and the (hypothecated) Queen of Honolulu, whereupon he naturally went to the (desiccated) canal, and precipitated his (multifarious) body into the (incongruous) water, which resulted in a most (felicitous) suicide, and a (vicarious) verdict of *felo de se*." The more far-fetched the adjectives the better, since they add the more to the startling nature of the history told.

The Magic Answer.—This trick must be known to only two of the company. It is this: One person goes out of the room while the others fix on a word, which she is to guess on her return. There is an agreement between the two that the *right word* shall be named after anything with four legs—as a table, a chair, a dog, an elephant, etc., etc. For example: A lady goes out of the room; the company fix on the word "watch." She returns. Her accomplice in the trick says:

Query. Did we name a book?
Ans. No.
Q. Of a ship?
A. No.
Q. Did we name a rose?
A. No.
Q. Of a bird?
A. No.
Q. Of a sheep? (Four legs.)
A. No.
Q. Of a watch?
A. Yes.

The Lawyer.—The company must form in two rows opposite to, and facing each other, leaving room for the Lawyer to pass up and down between them. When all are seated, the one who personates the Lawyer will ask a question or address a remark to one of the persons present, either standing before the person addressed or calling his name. The one spoken to is not to answer, but the one sitting opposite to him must reply to the question. The object of the Lawyer is to make either the one he speaks to answer him, or the one that should answer, to keep silent, therefore, he should be quick in hurrying from one to another with his questions, taking them by surprise, and noticing those who are the most inattentive. No one must be allowed to remind another of their turn to speak. When the Lawyer has succeeded in either making one speak that should not, or finding any that did not answer when they should, they must exchange places with each other, and the one caught becomes Lawyer. This game will be found quite amusing if conducted with spirit.

The Emperor of Morocco.—This is one of those games in which the art consists in preserving an immutable gravity, under every provocation to laugh. In "the Emperor of Morocco" two of the players, generally one of each sex, advance with measured steps into the middle of the room, and ceremoniously salute each other, and the following dialogue takes place, the speakers being compelled to look one another full in the face:

First Player—The Emperor of Morocco is dead. *Second Player*—I'm very sorry for it. *First Player*—He died of the gout in his left great toe. *Second Player*—I'm *very* sorry for it. *First Player*—And all the court are to go into mourning, and wear black rings through their noses. *Second Player*—I'm very sorry for it. They then bow again and retire to their places, while another pair comes forward to go through the same impressive dialogue; and so on, till the game has gone all round the circle, a forfeit being the penalty for the slightest approach to a giggle.

The Dickens Party.—This is a gathering in masks and costumes. A book of Dickens is to be selected to furnish characters for the party. Each person is expected to appear on the appointed evening in the character assigned him, masked, costumed, and all the conversation is to be in exact accordance with the characters assumed. The players are to guess each other's assumed names and characters.

Suppose, for example, the book selected is "Bleak House." "Jo" will appear as a forlorn street-boy with broom, and will sustain that character in the evening's conversation.

"My Lady Dedlock" will be superb and dignified. "Mrs. Jellby" will talk to all of her African Mission, and solicit aid for Borrioboola Gha. "Mr. Turveydrop" will be very stiff and formal, and have much to say about "deportment." So with a dozen or more characters.

A Shakespeare party is arranged in the same way, a play being selected for the characters, and each character is to appear in appropriate costume, and masked, and is to assume the ancient form of conversation.

Out we Go, in we Go.—This most laughable affair is thus conducted: Suppose twelve persons are to play. Place eleven chairs in a row, one chair facing one way, and the next the other way; so that six of the chairs will face one side of the room, and five chairs the other side. If there is a piano or other musical instrument in the room, let some one play a tune on it; and the company, keeping step to the music, must march, in single file, around and around the chairs. The player must not finish the tune, but must suddenly stop at some unexpected place, when the company must immediately sit down. As there are twelve persons and only eleven chairs, of course one person finds himself, to his astonishment, without a seat, and retires from the play. Now take one chair away, and repeat the marching and sitting down, when another person will be left out. Continue the process until only one chair is left, when the march of the two remaining persons around it is quite amusing to see. The one who finally secures the chair is the victor of the game. If there is no musical instrument, some one may sing a song, or read, or recite a piece or poem, stopping suddenly.

The Blind Postman.—This is a new variation of an old game called "Marching around Jerusalem." It is, however, more dramatic than the old-time favorite. The host will usually offer his services as postmaster-general, or will assign the position to some prominent guest. The postmaster-general appoints a postman, who is blindfolded, after which the company seat themselves around the sides of the room so as to leave a large open space.

Cards must be prepared in anticipation of the play, on each of which is printed the name of the cards having a different name, as "Boston," "New York," "Paris," "Berlin," "London," "Rome," etc. These are distributed among the company, each receiving the name of a city.

The postmaster-general takes a position where he can speak to the entire company, and the postman takes his place in the middle of the room. He now calls the names of two cities :

"Boston to New York !"

The players bearing these names must instantly rise and endeavor to change seats with each other, and the blind postmaster must try and capture one of them before they can make the change. Should he succeed, he can exact a forfeit of the person caught, who in turn becomes the blind postman ; and so the game proceeds.

Home-Truths.—A diplomatic game, showing how the same fact is capable, if properly manipulated, of being drawn to any inferences, however opposite they may be. One of the company—supposing it to be a lady—informs her neighbor that she wishes she were some animal or object supremely disagreeable, and asks if he knows why. The person addressed is bound to give a passable reason, and at the same time to avoid paying a compliment in giving it. The lady then asks the person on her right the same question, and in this case must be answered with a compliment. For instance, the lady may say, "I should like to be a coal-scuttle ; can you tell me why ?" The first person addressed may answer, "Because you are less fair than useful, and your heart is only fit to be burnt." The second person, of whom the same question is asked, replies, "Because you furnish the charm of home, and when appealed to never fail to produce a flame." Or a gentleman may say, "I should like to be a centipede ; can you tell me why ?" The first person appealed to, replies, "Because you would be the better able to run away from your creditors." The second answers, "In order that whenever one of your friends had not a leg to stand upon, you might lend him one of your own." Each one of the company takes a turn at the choice, and by the time the end is reached a pretty crop of disparagement, and an equally plentiful supply of compliments, will have been obtained, between which the truth as to any particular player may be discovered.

Proverbs.—One of the company having left the room, the rest select some proverb in his absence. On his readmittance, he must ask random questions of all the party in turn, who, in their replies, must bring in the words of the proverb in succession. The first person that is addressed will introduce the first word of the proverb in the answer ; the second person, the second word, and so on until the proverb is exhausted. For instance, "Honesty is the best policy," is the one selected, and suppose the first question to be :

"Have you been out to-day ?" the party questioned might say :

"Yes, I have, and very nearly lost my purse ; but it was picked up by a boy who ran after me with it, and whose 'honesty' I was very glad to reward."

He then passes on to the next and says : "Were you in the country last summer ?"

"Yes, in a most lovely place, where it 'is' very mountainous."

To the next one he asks : "Are you fond of reading ?"

"Oh, yes ! it is one of 'the' sweetest pleasures."

To another, "Which do you prefer, summer or winter ?"

"Both are so delightful, that I do not know which I like 'best.'"

To the last, "Can you tell me if there are any more words in this proverb ?"

"I will give you the last word, but I would show greater 'policy' if I refused to answer you."

The person must then guess it or forfeit, and the one whose answer first gave him the idea must take his turn of being the guesser. If any are unable to bring in their word, they must likewise pay a forfeit. It is an extremely amusing game, from the laughable way in which some of the words are necessarily introduced.

The Stick.—This game consists in forming a double circle, the players placing themselves two by two, so that each boy, by holding a girl in front of him, makes what is called a stick. It is necessary that the players should be of an even number. The circles being formed, two persons are chosen, the one to catch the other. When the person who is pursued does not wish to be overtaken (which would oblige him to take the place of the pursuer), and at the same time desires to rest, he places himself in front of any of the sticks he chooses, but within the circle, so that this stick is then composed of three persons, which is contrary to the rule. Then the third one, who is on the outside of the circle, must at once run, to avoid being caught. If he is caught, he takes the place of the pursuer, who, in his turn, starts off, or, if he prefers it, enters into the circle, and places himself before one of the sticks, thus obliging a new player to run like the former one; this one himself can at once oblige another player to run, by placing himself, in his turn, before a stick, and it is this which gives life to the game, provided the players have a fair share of spirit and agility.

The Farrago.—One of the company is selected to tell a tale, and the rest each choose a trade, such as bootmaker, baker, ironmonger, greengrocer, sailor, silversmith, cheesemonger, etc. The narrator, whenever he requires a noun, appeals to one of the tradesmen, who is bound, under pain of paying forfeit, to furnish one out of the stock-in-trade of his own calling, and those, of course, come in most incongruously. Thus the narrator begins: "Sir Ronald the Fearless, finding time hang heavy on his hands, resolved to go out shooting; and as in those times human life was not held so valuable as it is in these degenerate days, he cared little whether he shot (appeals to greengrocer) cabbages or (appeals to bootmaker) top-boots. In the first place, then, he called his trusty (appeals to sailor) captain's gig, and, the castle being moated, lowered it into the (appeals to butcher) loin of pork, and steered for the (appeals to baker) quartern loaf opposite. He then carefully looked at his (appeals to butcher) ribs, to see that the (appeals to bootmaker) spurs were quite dry, and as the very next moment he chanced to see a (appeals to sailor) forty-gun frigate flying past him at the rate of fifty (appeals to baker) penny rolls an hour, he raised the aforesaid (appeals to butcher) liver and lights, fired at it, hit it, brought it down, and then discovered it to be (appeals to sailor) half a ration of grog, though some said it was (appeals to cheesemonger) Cheshire cheese, while the majority maintained that it was a (appeals to silversmith) dozen forks." The appeals are made by simply nodding to the person addressed, so as not to interrupt the thread of the story, and the result—as will be seen from the example—is more entertaining than comprehensible.

Characters.—In this game two players are sent out of the room, and the rest decide on two characters in history or everyday life which have in some way, however remote, a connection with each other, such as Napoleon and Wellington, the Siamese twins, David Copperfield and Nicholas Nickleby

and Grant and Sherman, etc., etc. When the two absent players return, they are privileged to ask any question they like of any of the rest, and by this means try to gain some information as to the peculiarities, appearance, etc., of the characters chosen, and so guess who they are. The skill in this game is the adroit way in which the questions are put and parried. If instead of choosing characters in history or fiction, two friends or two of the party are chosen, a great deal of fun may be occasioned by the inappropriateness of the questions and answers given.

Why? When? and Where?—Something is selected—a book, a word with various meanings, sometimes a person even—and the questioner has to ascertain what that something or somebody is, by the simple questions, Why do you like it? When do you like it? and Where do you like it? In the hands of clever players—apt at repartee—the merriment occasioned by this game, when the subject is well chosen, is almost endless. From our recent experiences, however, we are inclined to think it requires a somewhat intimate acquaintance with a variety of slang terms, many words having a slang meaning being elicited in the answers.

The Cat and the Mouse.—Let all the company join hand in hand in a circle, except one who is placed inside, called the Mouse, and another outside, called the Cat. They begin by running around, raising the arms; the Cat springs in at one side and the Mouse jumps out at the other; they then suddenly lower the arms so that the Cat cannot escape. The Cat goes round mewing, trying to get out; and as the circle must keep dancing round all the time, she must try and find a weak place to break through. As soon as she gets out, she chases the Mouse, who tries to save herself by getting within the circle again. For this purpose they raise their arms. If she gets in without being followed by the Cat, the Cat must pay a forfeit and try again; but if the Mouse is caught, she must pay a forfeit. Then they name who shall succeed them; they fall into the circle, and the game goes on as before.

Run for Your Lives.—This game is a very pretty variation of that of "The House of the Little Man," "The Key of the King's Garden," and others of the same kind. It differs from them, however, in this, that some sort of a story must be invented, and this story must have a particular ending, which will lead to the penalty of forfeits; the mistakes also committed in the repetition of the phrases of which the story is composed, lead likewise to the paying of forfeits.

Example.—The leader of the game says to his right hand neighbor: "Here is an engraving"—— The right hand neighbor repeats these words to his right hand neighbor, and so on to the last player. When the last player has repeated the words to the leader of the game, the latter continues: "Here is an engraving which represents a young lady" (repeated throughout the circle as before). "Here is an engraving," etc.,——"stopped by three robbers" (as before)——"Here is," etc.,——"the first seizes her" (as before).——"Here is," etc.,——the second puts a poniard to her heart" (as before).——"Here is," etc.,——"The third now perceiving the police officers coming up, cries out: '*Run for your lives!*'" At this cry all the company start up and run away, except those who, unacquainted with the game, remain in their seats during this alarm, and are therefore obliged to pay a forfeit for their ill-timed sense of security.

Cupid's Box.—This game, invented to compel forfeits, is played in the following manner: The one who commences offers a box to his right hand neighbor, and says: "I sell you my Cupid's Box, which contains three phrases—*To Love, To Kiss* and *To Dismiss.*" The neighbor answers: "Whom do you love? whom do you kiss? whom do you dismiss?" At each of these questions, which are put separately, the person who has given the box names some individual present whom he Loves, Kisses or Dismisses. The person whom he kisses must in reality kiss him, and the one that he dismisses pays a forfeit. A player may love, kiss or dismiss several, or even all those present; but this is permitted only once during the game—a regulation which brings it to a termination.

The Bouquet.—Each player in his turn supposes himself to be a bouquet, composed of three different flowers. Each one must name aloud to the leader of the game the three flowers of which he considers himself composed. The leader of the game writes down the names of the three flowers and adds to what he has written, without informing the other, the names of any three persons of the company he may choose. He then asks the player to what use he intends to put the three flowers he has chosen. The player tells him to what use he means to put them, and the leader of the game applies it to the three persons that he has written down.

Example.—The Leader of the Game. Miss Julia, choose your three flowers. *Julia.* The Marigold, the Bachelor's Button and the Rose. *The Leader.* I have written them down. Now what will you do with your Marigold? *Julia.* I will throw it o'er my shoulder. *The Leader.* And the Bachelor's Button? *Julia.* I will put it at my window. *The Leader.* And the Rose? *Julia.* I will put it on the mantel-piece. *The Leader.* Very well, you have thrown Adolphus over your shoulder, you have put Miss Maria at your window, and adorned your mantel-piece with Charles. And now, Mr. Adolphus, it is your turn to speak. Choose your three flowers.

The Order of the Whistle.—The candidate for admission to this Order must not have seen the game before. Blindfold him and go through with such mock initiation as your ingenuity may suggest, the most important part of which will be to put upon him a cloak from the back of which must hang a short string with a small whistle at the end. Then tell him that only one thing remains to be done to make him a member, he must ascertain who has the whistle, and after sounding it once, unblind him and let the fun begin. Some one at his back uses the whistle; he turns to seize it and of course carries it to some one else to sound; and so the sport goes on.

A Guessing Game.—One player leaves the room, and during his absence the rest choose some well-known character, dead or living. Then the guesser being called back each of the other players hints at some fact in the history of the person fixed upon, and the one at whose remarks he guesses aright takes his place as guesser. The fun of the game depends on the remarks being not too plain, but only suggestive.

Adjectives.—One player writes a letter, which of course he does not show, leaving blanks for adjectives. He then asks each player for an adjective, filling up the spaces in order as he receives them. The letter is likely to cause a laugh when completed.

Have You Read the New Book?—One player says, "Have you read the new book?" He is asked by the next player, "What is it about?"

and answers by naming some subject beginning with a word having A for its initial. Then the next player asks the same question and meets with the same response. "What is it about?" but uses in his reply the initial B, and so the game progresses through all the letters of the alphabet. Failing to give correct replies subjects the careless one to forfeit.

Destiny.—An intelligent person of ready wit is selected for the Oracle, and sent out of the room for a few minutes. The rest of the company, seated in a semi-circle, whisper each to each a person's name (preferable of one present), to the left hand neighbor, and a sentiment to the right hand neighbor—ladies giving gentlemen's names and the gentlemen ladies' names. The Oracle is then called in and takes his seat, and begins an imaginative narrative suited to the circumstances and to the assembly before him—the more brilliant his part the more interesting the proceedings.

Suppose, for instance, he knows a pleasantry about any two persons present, and he remarks, beginning with the first person seated on his left, whom we will call Miss A: "What did you, Miss A, say was the name of the gentleman you heard so passionately pleading with a fair damsel for a token of affection, the other evening, at such and such a place?" (She then gives you name previously whispered to her.) It may not be the person about whom it would be true; but the hit will be nearly as good and not a few present may appreciate its full force. What is more, promiscuous blushes may reveal unsuspected developments in other directions. The Oracle then continues and asks Miss A, again: "And what was the tender and expressive sentiment that he swore to be his watchword and guiding talisman?" (She here repeats the sentiment previously whispered to her.) It may or may not suit and the awkward or appropriate association will generally cause innocent confusion or merriment. The Oracle then proceeds to player B. In this way, by bringing in matter from society, politics, art, literature and whatever other fields suggest appropriate material, a very superior diversion can be enjoyed.

Dumb Scrambo.—The company divides into two about equal in number and equally matched parties; one side goes out, the other side chooses quietly a word—let us say for a somewhat hard one—*sheen;* they then inform the side out that they have chosen a word that rhymes with *lean.* The side out must now act without speaking the different words they think of that rhyme with lean until they hit the proper word. If the side that is in and forms the audience cannot guess any word that is properly acted, or if the side out act the right word, then the side in must go out and try to find whatever word the other side chooses.

An Animated Game.—Place in a double line one more chair than players; then march around them in a circle, keeping step to the music of a performer on an instrument or the voice of some one singing. Whenever the operator or singer stops you must all sit down as rapidly as you can, and whoever fails to find a chair drops out. The number of chairs is diminished by one, and so you keep on until only one person remains, who wins the game. Rudeness should be carefully avoided in this *and every other sport,* especially towards the ladies.

Blue Jack.—For those who play cards we have been told an excellent round game is to take from the pack enough small cards to make them divide evenly among the numbers of players, then follow exactly the laws of whist, except that each player generally plays for himself, and every

trick he takes counts one point, if four play, and two points if more than four play; but whoever takes the trick with the jack of clubs in it has ten taken off his score, or charged against what he may get. If, therefore, you get the jack of clubs dealt to you try to work it off on someone else by throwing away when you cannot follow suit, or in some other way. Taking the trick with the jack in it makes one feel blue, hence the name of the game.

Questions and Answers.—Have four packs, with two different kinds of backs, say red and blue. Deal one blue pack to the gentlemen and one red pack to the ladies. Then the dealer places before her two packs—one red backs, one blue backs. To start the game she then begins to ask a question such as: "Who has been flirting this evening?" And she then draws the first blue card before her—say the knave of hearts—and whichever gentleman has the knave of hearts is the guilty person. He then asks a question, say: "What sweet charmer has been the cause of my transgression?" The leader draws now a red back—say the queen of hearts—and the lady with the queen is the accomplice; she, in turn, asks a question, and so the game proceeds until all the cards are drawn. This is a very interesting game when properly played.

Bean Bags.—Divide the company in two equal parties, arranged about a yard apart in two parallel rows facing each other. Have, say, two dozen stoutly-sewn bags, about eight inches long by four wide, and filled comfortably full of beans. The bags must be so that they can be easily and quickly grasped by the hand. Choose two judges, and place one at each end of your lines, each with a table in front. Have the bean bags in two piles of twelve each, each before one judge, who is to give the signal to start, when the bags must be passed singly along each line, passing separately through each hand of each player down to the table at the other end, there stacked up and returned as rapidly as possible. The contest is to see which side can get the bags down and back first. In case a bag is dropped by any one, it must always be picked up by the hand of that person farthest from the table toward which it is going, and when dropped from a table must always be put back on table before passing. Whichever side gets the bags down and back first a certain number of times is declared the winner. This is a game in which those who keep cool and pay close attention are almost sure to win, and it is interesting when properly played. It is particularly desirable to have good persons at each end of the lines.

The Feather Game.—The players are seated in a circle, with their chairs close together. The leader takes a piece of goose or swan's-down, and blows it upwards towards the center of the circle. The company are now expected to keep it afloat with their breath, its falling to the ground involving a forfeit from the person on whom, or nearest to whom, it falls.

Cupid's Coming.—A letter must be taken, and the termination "ing." Say, for instance, that P is chosen. The first player says to the second, "Cupid's coming." "How is he coming?" says the second. "Playing," rejoins the first. The second then says to the third, "Cupid's coming." "How?" "Prancing;" and so the question and reply go around, through all the words beginning with P and ending with ing—piping, pulling, pining, praising, preaching, etc. Those who cannot answer the question on the spur of the moment pay a forfeit.

How d'ye Like Your Neighbor?—The company must be seated in a circle around the room, with a clear space in the middle. The chairs are placed close together, and the number of chairs is one less than that of the players, twelve chairs. The chairless person stands in the middle of the room, and addressing one of the company, says, "Master Jones, how do you like your neighbor?" Jones may either answer "Very well, indeed," or, singling out two of the company, he may say, "I prefer Master A to Miss B," or "Miss A. to Mr. R." If, being of a contented disposition, he likes both his neighbors "very much, indeed," all the players must change places; if, on the contrary, he prefers Master A. to Miss B., the two whom he names must change, the others sitting still; in either case it is the object of the person in the middle to get into one of the vacant chairs while the changing is going on; and if he can succeed in doing this, the person thus left seatless must stand in the middle, and ask the players how they like their neighbors; if not, the first player has to take up his position in the center again, and the game goes on.

Forfeits.—1. *To put one Hand where the other cannot touch it.*—This is performed by grasping the right elbow with the left hand.

2. *To laugh in one Corner, cry in another, dance in another, and sing in another.*

3. *To kiss the Candlestick.*—This is performed by getting a young lady to hold the candle, and kissing *her*.

4. *To act the Knight of the rueful countenance.*—The victim takes a candle in his hand, and having selected some other player to be his Squire, they perambulate the room together, the Squire kissing the hand (or, if permitted, the cheek) of each lady in succession, and after each salute carefully wiping the Knight's mouth with a handkerchief, the Knight looking as cheerful as he can under the circumstances.

5. *The Journey to Rome.*—The victim in this case is supposed to be dispatched on a journey to Rome, but, before his departure, he is required to go to each person in the room in succession, and ask if he has anything to send to His Holiness the Pope. Each entrusts him with something, the more cumbrous the better. When fully loaded, he completes his penance by carrying every article out of the room.

6. *To Spell Constantinople.*—This is a mere trap to catch the unwary. The offender is required to spell *Constantinop'e*. He begins, and is allowed to get safely as far as *Constanti*, when there is a general cry of "*no*," meaning the next syllable. If the victim knows the trick, he spells calmly on and is free, but if he is not in the secret, he naturally believes that he has made some mistake, and begins again, only to be greeted by the shout of "no" once more at the same point.

7. *The Three Salutes.*—The victim is required to kneel to the prettiest, bow to the wittiest, and kiss the one he loves the best. This may either be fulfilled literally, according to the gentleman's own notion of the comparative merits of the ladies present, or evaded, after the manner indicated in the next forfeit.

8. *To kiss the lady you love best without any one knowing it.*—This is performed by kissing each lady in turn, the favorite being thus effectually concealed.

9. *To kiss your own Shadow.*—The uninitiated understand this in a literal sense, but the better informed victim places himself between a lady and the light, and tenderly salutes her.

10. *To sit upon the Fire.*—This somewhat unpleasant penalty is usually evaded by writing "the fire" on a small piece of paper, and sitting on it.

11. *To leave the Room with two Legs, and come in with six.*—This is performed by leaving the room, and, on your return, bringing in a chair with you.

12.—*To perform the Egotist.*—The victim is required to propose his own health in a flowery speech, and to sing the musical honors as a solo.

13. *To place three Chairs in a row, take off your Shoes, and jump over them.*—It is not always perceived that it is the shoes, and not the chairs, that the victim is required to jump over.

14.—*To bite an inch off a Poker.*—This is a penalty of a similar character, being performed by holding the end of the poker about an inch from the face, and making a bite at it.

15.—*To blow a Candle out blindfold.*—This is an admirable penance. The victim, having been shown the position of the candle, is securely blindfolded, and after having been turned round once or twice, is requested to go and blow it out. The cautious manner in which the victim will go and endeavor to blow out the clock on the mantelpiece, or an old gentleman's bald head, while the candle is burning serenely a few feet behind him, must be seen to be appreciated.

16.—*To ask a question that cannot be answered in the negative.*—The forfeit, if the secret is not known, will give the victim some trouble. The mystic question is, "What does y—e—s spell?"

17. *The Three Questions.*—The victim is required to leave the room. Three questions are agreed on in his absence, and he is required to say "Yes" or "No" to each, without knowing what the questions are; the result being, frequently, that he finds he has made some ignominous admission, has declined something that he would be very glad to have, or accepted something that he would much rather be without.

18.—*To kiss a Book inside and outside without opening it.*—This apparent impossibility is solved by kissing the book first in the room, and then taking it outside the door and kissing it again.

19. *To take a person up-stairs, and bring him down upon a Feather.*—The heaviest person in the room is generally selected as the person to be taken up-stairs, in order to heighten the apparent difficulty; which, however, is solved by bringing the person a soft feather, which being covered with down, you may be truthfully said to have brought him "down upon a feather."

20. *To place a straw (or other small article) on the Ground in such manner that no one present can jump over it.*—This is done by placing it close against the wall.

21.—*To act Living Statues.*—The victim stands on a chair, and is posed by the members of the company in succession, according to their various (and sometimes very original) conceptions of Grecian Statues.

22. *To shake a Penny off the Forehead.*—This may be made productive of much amusement. The leader, having previously wetted a penny, presses it firmly for several seconds against the forehead of the victim. Then he withdraws his thumb; he secretly brings away the coin, but the victim invariably believes that he can feel it still sticking to his forehead, and his head-shakings and facial contortions, in order to get rid of his imaginary burden, are frequently very ludicrous. It is, of course, understood that he is not allowed to touch his forehead with his hands.

23.—*The German Band.*—This is a joint forfeit for three or four players,

each of whom is assigned some imaginary instrument, and required to personate a performer in a German band, imitating not only the actions of the player, but the sound of the instrument, after the manner described on another page.

One Old Ox Opening Oysters.—This is a capital round game, and will tax the memory and the gravity of the youngsters. The company being seated, the fugleman says, "One old ox opening oysters," which each must repeat in turn with perfect gravity. Any one who indulges in the slightest giggle is mulcted of a forfeit forthwith. When the first round is finished the fugleman begins again: "Two toads, totally tired, trying to trot to Troy;" and the others repeat in turn, each separately, "One old ox opening oysters; two toads, totally tired," etc. The third round is, "Three tawny tigers tickling trout," and the round recommences: "One old ox, etc.; two toads, totally, etc.; three tawny tigers, etc." The fourth round, and up to the twelfth and last, given out by the fugleman successively, and repeated by the other players, are as follows: "Four fat friars fanning a fainting fly; five fair flirts flying to France for fashion; six Scotch salmon selling six sacks of sour-krout; seven small soldiers successfully shooting snipe; eight elegant elephants embarking for Europe; nine nimble noblemen nibbling nonpareils; ten tipsy tailors teasing a titmouse; eleven early earwigs eagerly eating eggs; and twelve twittering tomtits on the top of a tall, tottering tree." Any mistake in repeating this legend, or any departure from the gravity suitable to the occasion, is to be punished by the infliction of a forfeit; and the game has been seldom known to fail in producing a rich harvest of those little pledges. Of course, a good deal depends on the serio-comic gravity of the fugleman.

He Can Do Little Who Can't Do This.—This is another "sell" of almost childish simplicity, but we have seen people desperately puzzled over it, and even "give it up" in despair. The leader takes a stick (or poker) in his left hand, thence transfers it to his right, and thumps three times on the floor, saying, "He can do little who can't do this." He then hands the stick to another person, who, as he supposes, goes through exactly the same performance, but, if he does not know the game, is generally told, to his disgust, that he has incurred a forfeit, his imitation not having been exact. The secret lies in the fact that the stick, when passed on, is first received in the *left hand*, and thence transferred to the *right* before going through the thumping ceremony. An uninitiated person almost instinctively takes the stick in the right hand at once.

Jack's Alive.—The principle of this game is delightfully simple. An ordinary stick of fire-wood is held in the fire till it is well alight, when the flame is blown out, leaving the end still smouldering. In this condition, the players being seated in a circle, it is passed from hand to hand, each player saying, as he passes it on, "Jack's Alive!" As soon as the last spark is out, Jack is no longer alive, and the player in whose hands he dies is bound to pay a forfeit. The wood is again lighted, and passes from hand to hand as before.

THE HOUSEHOLD.

COOKING RECIPES.

Breakfast Dishes.

To Make Good Coffee.—French cooks are famous for the excellence of their coffee, which they make so strong that one part of the liquor requires the addition of two parts to reduce it to the proper strength. This addition is made with hot milk. The large proportion of hot milk, in the place of so much warm water, gives the coffee a richness like that made by the addition of cream in the ordinary way. By this means any housekeeper desirous of making good coffee, can have it without cream.

Hominy Muffins.—Take two cups of very fine hominy, boiled and cold; beat it smooth and stir in three cups of sour milk, half a cup of melted butter, two tablespoonfuls of salt and two tablespoonfuls of white sugar; then add three eggs well beaten, one tablespoonful of soda dissolved in hot water, and one large cup of flour; bake quickly.

Corn Muffins.—One pint of corn meal, one pint of sour milk, two tablespoonfuls of soda, two eggs, two tablespoonfuls of sugar, three tablespoonfuls of melted butter, a little salt. Stir soda into the milk and mix with the meal; add the eggs, melted butter, sugar and salt. Beat briskly, and bake in cups in a hot oven. Very nice breakfast cakes.

Breakfast Muffins.—Set a rising as for bread over night. In the morning, early, warm a pint of milk and beat into the dough sufficient to make it as for ordinary muffin batter; beat well for five or ten minutes and set to rise for breakfast. Bake in rings on a very hot griddle, and turn frequently to prevent burning.

Buttermilk Muffins.—One quart of sour milk, two eggs, one teaspoonful of soda dissolved in warm water, a teaspoonful of salt, and flour sufficient to make a good batter. Beat the eggs well, stir them into the milk, then add the flour and salt, and lastly the soda. Bake in a quick oven.

Bread Griddle Cakes.—To a pint of bread crumbs add one pint of boiling milk; cover closely and let it stand over night. In the morning mash to a smooth paste and beat in the yelks of two eggs; then slowly add one-half pint of cold milk, beating all the time; and one-half pint of flour with which a measure of baking powder has been sifted; lastly add the whites of the eggs, beaten to a stiff froth; fry like griddle cakes.

Buckwheat Cakes.—The best buckwheat cakes are made with an addition of corn meal flour and oat meal flour to the buckwheat, in this pro-

portion: Six cups of buckwheat, three cups of oatmeal flour, or if this cannot be obtained, substitute graham flour in its place, and one cup of corn meal flour; to this add a dessertspoon evenly filled with salt, two tablespoonfuls of molasses, and lukewarm water sufficient to form a batter; stir through the flour well four teaspoonfuls of baking powder before wetting; but these cakes are much better raised over night with yeast.

French Pancakes.—To make French pancakes, take two eggs, two ounces of butter, two ounces of sifted sugar, two ounces of flour, half a pint of new milk. Beat the eggs thoroughly and put them into a basin with the butter, which should be beaten to a cream; stir in the sugar and flour, and when these ingredients are well mixed, stir in the milk, keep stirring and beating the mixture for a few minutes. Serve with a cut lemon and sugar, and pile the pancakes on a dish, with a layer of preserves or marmalade between each.

Egg Pancakes.—Beat six eggs light, add some salt, and one pint of flour, and stir in gradually enough milk to make a thin, smooth batter. Take a hot griddle or skillet, butter the bottom, and put in enough batter to run over it as thin as a dollar piece. When brown turn it. When done take it out on a dish; put a little butter, sugar and cinnamon over it. Fry another and treat likewise, and so on until a plate is piled. Send hot to table for dessert or breakfast or tea.

Cream Pancakes.—Take half a pint of thick cream, two ounces of sugar, and a teaspoonful of finely-powdered spice; beat the yelks of three eggs, add them to the cream; mix well together; simply rub your pan with a bit of *fruture*, make it hot, put in a small quantity of the batter, so as to have the pancakes as thin as possible. Serve them sprinkled over with grated lemon peel and pounded loaf sugar.

Corn Griddle Cakes.—Two cups of coarse corn meal, two cups sour milk, or buttermilk, one egg, one tablespoonful graham flour, one teaspoonful soda dissolved in boiling water; make a batter of the meal, milk, eggs, and flour; if it is too thick add a little milk; then stir in the dissolved soda, beat well, and bake immediately on a hot griddle; do not scorch the cakes.

Wheat Griddle Cakes.—One quart of sour milk, two even teaspoonfuls of soda and one even teaspoonful of salt, flour enough to make a good batter; stir until the lumps are broken; fry at once.

To Make Batter Pancakes.—Well beat three eggs with a pound of flour, put to it a pint of milk and a little salt, fry them in lard or butter, grate sugar over them, cut them in quarters, and serve them up.

Breakfast Corn Cakes.—Two eggs, one cup sweet milk, two tablespoonfuls sweet cream, one-half cup sugar, three-fourths cup flour, two cups Indian meal, three teaspoonfuls baking powder.

Lemon Flapjacks.—One pint of milk, four eggs, juice of one lemon, a pinch of soda, and flour enough to make a light batter. Fry in hot lard. Serve with sugar and nutmeg.

Delicious Waffles.—One and one-half pint sweet milk; one teacup butter and lard, or one cup of either melted and put in the milk, then stir in the flour; next beat the yelks of four eggs, and add with two tablespoonfuls

of yeast and beat very hard. Beat the whites last, and stir them in gently. The consistency of the batter should be about like griddle cakes, or so it will run easily in the irons.

Hominy Fritters.—Cook the hominy well; let it boil down pretty thick before using; add to one quart of boiled hominy about half a cup of sweet milk, one egg, a little salt, and flour enough to fry and turn without running; only enough lard required in frying to prevent burning; too much milk and flour toughens them.

Omelet.—Comparatively few of our housekeepers dare attempt an omelet, but there is nothing difficult about it. The chief cause of failure lies in not having the spider hot enough, or in making an omelet too large for the pan. For a spider eight inches in diameter, not more than four eggs should be used. For an omelet of this size, use four eggs, one teaspoonful of salt, and two tablespoonfuls of cream, or in place of that, use milk. Beat the yelks alone to a smooth batter, add the milk, salt and pepper, and lastly, the well-beaten whites. Have the frying-pan very hot. Put in a tablespoonful of butter, which should instantly hiss. Follow it quickly with the well-beaten mixture, and do not stir this after it goes in. Cook over a hot fire, and as the egg sets, loosen it from the pan without breaking, to prevent burning. It should cook in about ten minutes. When the middle is set, it is a good plan to place the pan on the high grate in the oven to brown the top. This is not needed if you turn half of the omelet over upon itself before turning the whole from the pan upon a hot dish. Eat while hot.

Scrambled Eggs.—Many use only eggs with butter and salt for this dish—for four eggs, one tablespoonful of butter. Melt the butter and turn in the beaten eggs, and stir quickly one or two minutes over a hot fire. A common practice is to increase the quantity without impairing the quality by adding milk—a small cup to six eggs, and a tablespoonful of butter with salt and pepper as preferred. Stir these ingredients over a hot fire, putting in the butter first, until the whole thickens. It should be soft and creamy when done. It is very fine served on toast.

Eggs a la Creme.—Hard boil twelve eggs, and slice them in thin rings. In the bottom of a deep baking dish spread bits of butter, then a layer of bread crumbs, and then a layer of boiled eggs. Cover with bits of butter, and sprinkle with pepper and salt. Continue thus to blend these ingredients until the dish is full or nearly so. Crumbs over which bits of butter are spread, must cover all of these bits of eggs, and over the whole mixture a pint of sweet cream or sweet milk must be poured, before it is baked in a moderately heated oven.

Eggs Newport Style.—Take one pint of bread crumbs and soak in one pint of milk. Beat eight eggs very light, and stir with the soaked crumbs, beating five minutes. Have ready a saucepan in which are two tablespoonfuls of butter, thoroughly hot, but not scorching; pour in the mixture, season with pepper and salt, as the mass is opened and stirred with the "scrambling," which should be done quickly with the point of the knife, for three minutes, or until thoroughly hot. Serve on a hot platter, with squares of buttered toast.

Stuffed Eggs.—Six hard boiled eggs cut in two, take out the yelks and mash fine; then add two teaspoonfuls of butter, one of cream, two or three

drops of onion juice, salt and pepper to taste. Mix all thoroughly, and fill the eggs with the mixture; put them together. Then there will be a little of the filling left, to which add one well-beaten egg. Cover the eggs with this mixture, and then roll in cracker crumbs. Fry a light brown in boiling fat.

Cupped Eggs.—Put a spoonful of high-seasoned brown gravy into each cup; set the cups in a saucepan of boiling water, and, when the gravy heats, drop a fresh egg into each cup; take off the saucepan, and cover it close till the eggs are nicely and tenderly cooked; dredge them with nutmeg and salt. Serve them in a plate covered with a napkin.

Eggs a la Mode.—Remove the skin from a dozen tomatoes, medium size, cut them up in a saucepan, add a little butter, pepper and salt; when sufficiently boiled beat up five or six eggs, and just before you serve, turn them into the saucepan with the tomato, and stir one way for two minutes, allowing them time to be well done.

A Nice Dish for Breakfast.—Take some slices of bread cutting, off the crust; make a batter of three eggs and a pint of milk; soak the bread in it; put some butter in the frying pan; fry the slices of bread till brown.

A Good Way to Cook Eggs.—Heat and grease the muffin irons; take a dozen eggs, break an egg in each muffin ring; put pepper, salt and a lump of butter on each; then put in the oven; as soon as it is slightly browned remove with a fork; dish and send to the table hot.

Breakfast Dish.—A nice dish for breakfast is made by taking bits of ham that have been left from previous meals, cutting in small pieces, and heating them with two or three eggs stirred in. Pieces of beef may also be used, and enjoyed if properly cooked. Chop them fine, season with butter, pepper and salt, and serve hot. The excellence of these dishes depends upon the way in which you cook and season them. Anything which is warmed over, in order to be palatable, must be nicely prepared.

Potato Cakes for Breakfast.—Save from dinner a soup-plate of mashed potatoes, add to it half a saltspoonful of pepper, the same of nutmeg, a little salt and the yelk of an egg; form into small cakes, put in a buttered baking-pan, brush the top with the white of an egg, and brown in a quick oven.

A Cheap Breakfast Dish.—Stale bread may be made into a palatable dish for breakfast by dipping it in butter and then frying in lard or butter. Make the batter with eggs—a teaspoonful of corn starch mixed in a tablespoonful of milk to each egg. A little salt should be added.

Soups.

Asparagus Soup.—Three pounds of knuckle of veal will make a good strong stock. Put the veal to boil with one and a half bunches of asparagus, a gallon of water, and let it boil rapidly for three hours. Strain and return to the pot, adding another bunch of asparagus, chopped fine, and boil twenty minutes. Take a cup of milk, add a tablespoonful of flour; let it all just come to a boil and serve. Season well with pepper and salt.

Potato Soup.—Mash to a smooth paste one pound of good mealy potatoes, which have been steamed or boiled very dry; mix them by degrees in

two quarts of boiling water, in which two ounces of the extract of meat have been previously dissolved, pass the soup through a strainer, set it again on the fire, add pepper and salt; let it boil for five minutes, and be served with fried or toasted bread. Where the flavor is approved, two ounces of onions, minced and fried a light brown, may be added to the soup, and stewed in it for ten minutes before it is sent to table.

Green Pea Soup.—Put two quarts green peas into four quarts of water, boil for two hours, keeping the steam waste supplied by fresh boiling water—then strain them from the liquor, return that to the pot, rub the peas through a sieve, chop an onion fine, and a small sprig of mint, let it boil ten minutes, then stir a tablespoonful of flour into two of butter, and pepper and salt to taste; stir it smoothly into the boiling soup. Serve with well-buttered sippets of toasted bread.

Cream-of-Rice Soup.—Two quarts of chicken stock (the water in which the fowl has been boiled will answer), one teacup of rice, a quart of cream or milk, a small onion, a stalk of celery, and salt and pepper to taste. Wash the rice carefully, and add to the chicken stock, onion and celery. Cook slowly two hours (it should hardly bubble). Put through a sieve; add seasoning and the milk or cream, which has been allowed to come just to a boil. If milk, use also a tablespoonful of butter.

Chicken Cream Soup.—Boil an old fowl with an onion in four quarts of cold water until there remains but two quarts. Take it out and let it get cold. Cut off the whole of the breast and chop very fine. Mix with the pounded yelks of two hard boiled eggs, and rub through a colander. Cool, skim, and strain the soup into a soup pot. Season; add the chicken and egg mixture, simmer ten minutes and pour into the tureen. Then add a small cup of boiling milk.

Saturday Soup.—Collect all the bones which you have on hand, beef, veal, mutton or fowl, and boil together one day. The next morning remove the fat and put the soup on to heat. If you have a little cold hash or a few croquettes, put them in, and add a saucer full of canned corn, salt and pepper to taste, a few slices of onion, half a teaspoonful of celery salt, one cup of stewed tomato. Boil all together, and just before serving put in a few drops of caramel to make it a good brown.

Cauliflower Soup.—Cauliflower and butter. Peel the cauliflowers, and put them in boiling water. When they are perfectly soft, strain the water off, and put them in the saucepan again with some butter. Moisten them with water or beef broth, and finish cooking them. Put some slices of fried bread in the soup, and let the whole boil gently until it is thick; then serve it.

Minute Soup.—Excellent for supper where something warm is desired, or for the little folks when they return from school "almost starved to death." Light bread or crackers crumbed in a bowl or deep dish, add a lump of butter, half a cup of sweet cream, plenty of pepper and salt; if fond of onions, cut a few slices thin and lay over the top and pour over plenty of boiling water, and you will be surprised to see how good it is. If not fond of onions, add an egg well beaten, after the water is poured over, and stir well.

Veal Cream Soup.—Boil the remnants of a roast of veal until the meat falls from the bones; strain and cool. The next day put on to boil, with a

slice of onion and one-third of a cup of raw rice. Let it simmer slowly for an hour. Add salt and pepper to taste. Just before serving add one cup of rich milk, or cream if you have it, heated first in a separate dish. Serve with grated Parmesan cheese.

Macaroni Soup.—Put into a stewpan of boiling water four ounces of macaroni, one ounce of butter, and an onion stuck with five cloves. When the macaroni has become quite tender, drain it very dry, and pour on it two quarts of clear gravy soup. Let it simmer for ten minutes, taking care that the macaroni does not burst or become a pulp; it will then be ready to serve up. It should then be sent to the table with grated Parmesan cheese.

Beef Soup.—Three pounds beef, three onions, three quarts water, one-half pint pearl barley. Boil beef slowly about an hour and a half, then add onions, sliced, and pearl barley (previously well washed and soaked half an hour); then boil about an hour longer. More water may be added, sufficient to have two quarts of soup when done. Season to taste with pepper.

One Day Soup.—Half a can of tomatoes, five or six cold boiled or baked potatoes, half an onion, one stalk of celery or a few celery tops. Boil all together until the vegetables are very soft. Put through a colander, add pepper and salt, and a pinch of sugar. Just before serving pour in one cup of hot milk with a pinch of soda dissolved in it. Sift over the top a few very dry bread crumbs.

Mutton Soup.—Take the water that remains in the steamer after the mutton is cooked; there should be about three quarts; add one-half cup English split peas, nicely washed, one small onion, and cook gently three hours, adding a little more water if it cooks away much. Before taking from the fire add salt and pepper to taste.

Poultry Soup.—Take the carcass and bones of any poultry, turkey particularly, and put in a kettle with plenty of water, and boil all the forenoon, filling up with hot water if necessary, and at dinner time you will find to your surprise a most savory soup; season with salt and pepper.

Bean Soup.—Put one quart of beans to soak over night in lukewarm water. Put over the fire next morning with one gallon cold water and about two pounds salt pork. Boil slowly about three hours, add a little pepper. It is better to shred into it a head of celery. Strain through a colander and serve with slices of lemon to each guest.

Julienne Soup.—Put a piece of butter the size of an egg into a soup kettle; stir it until melted; fry three onions and then put in three quarts of good stock, salt, pepper, mace and celery seed, two chopped carrots, two chopped turnips, a pint of dried peas that have been soaked in water over night. Boil two hours.

Codfish Soup.—Boil a teacup of codfish in three pints of water for twenty minutes; add three tablespoonfuls of flour and a little hot water; boil up once; add two pints of milk, let it boil; add three eggs. When served in a tureen, add one poached egg for each person.

Vegetable Soup.—Take one turnip, one potato and one onion; let them be sliced, and boiled in one quart of water for an hour; add as much salt and parsley as is agreeable, and pour the whole on a slice of toasted bread.

Tomato Soup.—Pour a quart of boiling water over a pint of canned tomatoes. Let them boil for an hour, or until they become soft. Strain and return to the fire. Stir in a teaspoonful of soda; this will make it effervesce, and while it is still foaming add a pint of boiling milk, a large piece of butter, pepper and salt. Thicken slightly with cracker-dust and serve immediately.

Summer Soup.—Eight potatoes boiled soft, piece of butter size of two eggs; boil one quart of milk and one quart of water together, and pour boiling hot on the soft potatoes; strain, and then boil half an hour in the milk and water.

Plain Soup.—Boil fresh beef or mutton bones three hours, salt; to one gallon liquid add one teacup washed rice, two or three cloves, boil one-half hour, and it is done.

Okra Soup.—To five quarts of water and a shin of beef add four dozen okras, sliced thin, and a few tomatoes; boil from six to seven hours, and add salt and red pepper to taste.

Meats and Poultry.

Potted Beef.—Choose lean beef; rub it over with saltpetre, and let it lie twelve hours; salt it well with a mixture of bay salt and common salt. Put it into a jar of the requisite size, immerse it in water, and let it remain four or five days. Then take it out, wipe it dry, and rub it with ground black pepper; lay it in a pan, cover it with a crust, and bake seven hours. Take it out when done and let it cool; then pick out the skins and strings, and beat it in a strong mortar, adding seasoning of mace, cloves, and nutmeg, in powder, and a little melted butter and flour. Press it closely into pots, and pour over it clarified butter.

French Beefsteak.—Cut the steak two-thirds of an inch thick from a fillet of beef; dip into melted fresh butter, lay them on a heated gridiron and broil over hot coals. When nearly done sprinkle pepper and salt. Have ready some parsley, chopped fine and mixed with softened butter. Beat them together to a cream, and pour into the middle of the dish. Dip each steak into the butter, turning them over, and lay them round on the platter. If you desire, squeeze a few drops of lemon over, and serve very hot.

An Excellent Dish.—A dish equal to the best steak and cheap enough for any man, is prepared from a shank of beef with some meat on it. Have the bone well broken; wash carefully to remove bits of bone; cover with cold water; watch when the boiling begins and take off the scum that rises. Stew five or six hours till the muscles are dissolved; break the meat small with a fork—far better than chopping—put it in a bread pan, boil down the gravy till in cooling it will turn to a stiff jelly. Where this is done, gelatine is quite superfluous. Add salt, and, if liked, other seasoning, and pour it hot upon the meat; stir together and set aside over night, when it will cut into handsome mottled slices for breakfast or supper.

Chicken Viennese Style.—Procure two very young spring chickens, pluck and draw them carefully, without injuring the skin. Take a very sharp knife and cut each exactly in two; sprinkle with a little pepper and salt, rub a little fresh salad-oil over each piece, and thoroughly egg and

breadcrumb them. Rub a little suet on a clean gridiron, place it over a very clear fire, with the four pieces of chicken, broil them very carefully until of a nice brown color; then having ready a hot dish, with four pieces of toasted bread on it, lay half a chicken on each piece of toast, and pour over all a good white sauce, which must be made with a little raw cream.

Chicken Patties.—Chicken patties are made by picking the meat from a cold chicken and cutting it in small pieces. Put it in a saucepan with a little water or milk, butter, pepper and salt. Thicken with a little flour and with the yelk of one egg. Line some patty-pans with crust, not rich and yet not tough, rub them over with the white of the egg, and bake. When done, fill with the chicken, and send to the table hot. Cut out round cakes of the crust for the tops of the little pies, and bake on a common baking tin. It is very little trouble to do this, and the pleasure afforded each child by having a little chicken pie of his own amply pays the right-minded cook.

Smothered Chickens.—Cut the chickens in the back, lay them flat in a dripping-pan, with one cup of water; let them stew in the oven until they begin to get tender; take them out and season with salt and pepper; rub together one and one-half tablespoonfuls of flour, one tablespoonful butter; spread all over the chickens; put back in the oven, baste well, and when tender and nicely browned take out of the dripping-pan; mix with the gravy in the pan one cup of thickened milk with a little flour; put on the stove and let it scald up well and pour over the chickens; parsley, chopped fine, is a nice addition to the gravy.

Virginia Fried Chicken.—Dice and fry one half pound of salt pork until it is well rendered. Cut up a young chicken, soak for half an hour in salt and water, wipe dry, season with pepper, roll in flour, and try in hot fat until each piece is of a rich brown color. Take up and set aside in a warming closet. Pour into the gravy one cup of milk—half cream is better; thicken with a spoonful of flour, and add a spoonful of butter and chopped parsley; boil up and pour over the hot chicken, or, if preferred, serve without the cream gravy, with bunches of fried parsley. Plain boiled rice should accompany this.

Beef Rolls.—The remains of cold roast or boiled beef, seasoning to taste of salt, pepper, and minced herbs; puff paste. Mince the beef tolerably fine, with a small amount of its own fat; add a seasoning of pepper and salt, and chopped herbs; put the whole into a roll of puff paste and bake for half an hour, or rather longer, should the roll be very large. Beef patties may be made of cold meat by mincing and seasoning beef as directed above, and baking in a rich puff paste in patty tins.

Veal Cutlets.—The cutlets should be cut as handsomely as possible, and about three-quarters of an inch in thickness; they should, before cooking, be well beaten with the blade of a chopper, if a proper beater be not at hand; they should then be fried a light brown and sent up to table, garnished with parsley, and rolls of thin-sliced, nicely-fried bacon; they are with advantage coated previously to cooking with the yelk of an egg, and dredged with bread crumbs.

A la Mode Chicken.—Pick and draw a fine young chicken, wash and wipe dry and season with salt and pepper. Make a nice pastry, roll out an inch thick; wrap the chicken in it, tie in a cloth, and boil an hour or two, ac-

cording to the tenderness of the fowl. Make a dressing of one tablespoonful of flour, one of butter, and sufficient boiling water to make a smooth paste. Place the chicken on a dish, and pour the dressing over it, garnish with parsley or celery leaves and a hard-boiled egg cut in slices.

Curry.—Take cold chicken, turkey, or cold lamb, cut it in small pieces, and put in a frying-pan with about a pint or more boiling water; let it stew a few moments, then take the meat out, thicken the gravy with a little flour, add a teaspoonful of curry powder, pepper and salt to taste, and let it boil up once; have some rice boiled whole and dry; put it around the outside of the platter, and in the center put the meat; throw the gravy over the meat, not the rice, and serve.

Tripe a la Lyonaise with Tomatoes.—This economical dish, which is in the reach of every family, is very fine. Take two pounds of dressed and boiled tripe, cut into small strips two inches long and put into a sauce-pan. Parboil and drain off the first water; chop a small onion fine and let all stew twenty minutes; add half a teacup of thickening and then stir in half a can of tomatoes. Season with salt and pepper. This dish has become very popular in all the hotels throughout the country.

Boiled Corn Beef.—This is much improved if cooked in plenty of water, and when thoroughly done, left until cold in the same water that it was boiled in. Lift the pot off the fire, and let pot, water, and meat grow cold together. This will make it much more moist and juicy, besides tender and sweet, than if taken out hot and all the moisture in it dried out by standing and steaming until it grows cold. Hams, tongues, etc., should be cooked in the same way.

To Cook a Rabbit.—When nicely dressed lay it in a pan and cover with cold water, and add half a teacup salt and soak over night; in the morning drain off water and cover the rabbit inside and out with dry corn meal, and let stand till time to cook for dinner; then rinse, cut up and parboil in slightly salted water until tender; take out, roll in corn meal and fry a nice brown; an onion sliced and laid over it while parboiling is an improvement for those who like the flavor.

Baked Ham.—Make a thick paste of flour (not boiled) and cover the ham with it, bone and all; put in a pan on a spider or two muffin rings, or anything that will keep it an inch from the bottom, and bake in a hot oven. If a small ham, fifteen minutes for each pound; if large, twenty minutes. The oven should be hot when put in. The paste forms a hard crust around the ham and the skin comes off with it. Try this, and you will never cook a ham in any other way.

Sauce Piquante.—Put a bit of butter, with two sliced onions, into a stewpan, with a carrot, a parsnip, a little thyme, laurel, basil, two cloves, two shallots, a clove of garlic, and some parsley; turn the whole over the fire until it be well colored; then shake in some flour, and moisten it with some broth and a spoonful of vinegar. Let it boil over a slow fire; skim, and strain it through a sieve. Season it with salt and pepper, and serve it with any dish required to be heightened.

Minced Veal and Eggs.—Take some remnants of roast or braised veal, trim off all browned parts, and mince it very finely; fry a shallot, or onion,

chopped small, in plenty of butter; when it is a light straw-color add a large pinch of flour and a little stock, then the minced meat, with chopped parsley, pepper, salt, and nutmeg to taste; mix well, add more stock if necessary, and let the mince gradually get hot by the side of the fire; lastly, add a few drops of lemon-juice. Serve with sippets of bread fried in butter round, and the poached eggs on top.

Boned Chicken.—This is nice for picnics. First take out the breast-bone; then remove the back with a sharp knife, and next the leg bones; keep the skin unbroken, and push within it the meat of the legs. Fill the body with alternate layers of parboiled tongue, veal force-meat, the liver of the fowl, thin slices of bacon, or aught else of good flavor which will give a marbled appearance to the fowl when served; then sew up and truss as usual.

Pigeon Pie.—Border a dish with fine puff paste, lay a veal cutlet (or tender rump steak) cut in thin slices at the bottom of the dish; season with salt, cayenne, nutmeg, or pounded mace. Put as many young pigeons as the dish will contain, with seasoning as above, and in the interstices the yelks of some hard-boiled eggs; put some butter over them, fill up with good gravy, cover with paste, glaze with the yelk of an egg, and bake.

Mutton Cutlets in the Portuguese Way.—Cut the chops, and half fry them with sliced shallot or onion, chopped parsley, and two bay leaves; season with pepper and salt; then lay a force-meat on a piece of white paper, put the chops on it, and twist the paper up, leaving a hole for the end of the bones to go through. Broil on a gentle fire. Serve with sauce Robert; or, as the seasoning makes the cutlets high, a little gravy.

A Brown Sauce.—For one quart. Stir gently in a stewpan over a slow fire, till of a light golden color, two ounces of butter and two ounces of flour, then add two pints of stock; stir till perfectly smooth; add four teaspoonfuls (one and one-third ounce) of the extract of meat and a sprig of marjoram, one of thyme, and two of parsley; boil a quarter of an hour slowly; strain, season, and it is fit for use.

Fried Meat Cakes.—Chop lean raw meat, as you would for sausage, season with salt, pepper, and onion; shape into flat cakes, dip the cakes in egg and breadcrumbs, and fry in dripping. Any meat may be used for this dish, but it is particularly nice of beef, and the finest portions need not be put to this use. Drain on a strainer; have ready a dish of nicely mashed potatoes, on which put your beef-cakes, and serve.

Veal Scollop.—Put a layer of cold chopped veal in a buttered dish; season with salt, pepper and butter; then strew over it a layer of finely powdered cracker, and pour over a little milk to moisten it; add another layer of veal and so on. When the dish is full wet well with gravy and warm water, cover with a tin plate and bake. Remove the cover ten minutes before it is done to let it brown.

Thick Gravy.—Melt in a stewpan a piece of butter the size of a walnut; add two tablespoonfuls of flour; mix well; then add one pint of hot water, half a teaspoonful of the extract, and sauce to taste. This will be found suitable for poultry, or wherever thick gravy is required. The above may be made richer by using a larger proportion of extract.

Hashed Fowl.—Take the meat from a cold fowl and cut it in small pieces. Put half a pint of well-flavored stock into a stewpan, add a little salt, pepper and nutmeg, and thicken with some flour and butter; let it boil, then put in the pieces of fowl to warm; after stewing sufficiently, serve with some poached eggs laid on the hash, with a sprig of parsley in the center, and garnish round the plate with pieces of fried bread.

Chicken Fried.—Cut some cold chicken into pieces and rub each with yelks of eggs; mix together some bread crumbs, pepper, salt, nutmeg, grated lemon-peel and parsley; cover the pieces of chicken with this and fry them. Thicken some good gravy by adding flour, and put into it cayenne pepper, mushroom powder or ketchup, and a little lemon juice, and serve this with the chicken as sauce.

To Remove Fishy Taste from Game.—Pare a fresh lemon very carefully without breaking the thin white inside skin, put inside a wild duck and keep it there forty-eight hours, and all the fishy taste so disagreeable in wild fowl will be removed. Every twelve hours remove the lemon and replace with a fresh one. A lemon thus prepared will absorb unpleasant flavors from all meats and game.

Chicken Fritters.—Cut into neat pieces some tender cold chicken and let them stand awhile in a mixture of lemon juice, salt and pepper. Make a batter of milk, egg, flour and salt, stir the chicken into it, and then fry in boiling lard, putting one bit of chicken in each spoonful of batter. Serve very hot, taking care to drain the fat off well. Garnish with parsley.

Chicken Croquette.—Two sweet breads boiled; one teacup of boiled chicken, hashed; one boiled onion, one teacup of boiled bread and milk, quarter pound butter, salt and pepper. Chop chicken and sweet breads very fine, mix in well the other ingredients, shape into rolls, then dip in the yelk of an egg, then in cracker dust; drop into boiling lard and fry brown.

New Way of Cooking Chickens.—A new way of cooking chickens is to parboil them and then drop them into hot lard, *a la* doughnuts, and fry a few minutes. This will serve to make variety in the bill of fare, but will not wholly take the place of the favorite method of browning in butter. Nice gravy may be made by adding milk and flour to the butter in which chickens have been fried.

French Chicken Pie.—A tender chicken cut in joints, half pound salt pork cut in small pieces, boil the two together till nearly tender in a little water; line a deep dish with pie-paste, put in the meat, season with salt, pepper and chopped parsley, put in a little water and cover over with the pie-paste, which should be rich; bake forty minutes.

Pickled Tongue.—The remains of pickled tongues are very nice intermixed and placed in a pan and pressed. when they will turn out resembling collared meat. A little thick jelly may be poured into the pan with them. Slices of cold tongue may be warmed into any kind of savory sauce and laid in a pile in the center of a dish, the sauce being poured over them.

A Delicious Beefsteak.—Have your frying pan very hot, wipe the steak dry, place in it and cover tightly; turn frequently and keep covered. When done, add to the gravy one tablespoonful hot coffee, a good size lump of butter; salt and pepper to taste. Pour over the steak and serve hot

A Veal Omelet.—A veal omelet is prepared by chopping a little cold veal and adding to it the beaten egg. Cold boiled ham may be chopped and added in the same way; also veal and ham together, which is very nice. Three or four tablespoonfuls of meat are enough. A little chopped parsley is sometimes added, but herbs are not now so much used in cooking as formerly, though they are an addition to the flavor.

How to Pickle Tongues.—A good-sized tongue requires to boil at least three hours. It is a good plan to soak it over night in cold water. To cook it, put it on in cold water and let it come slowly to the boil. Some cooks change the water when it is half done; if this course is taken, be sure that the fresh water is boiling before the tongue is placed in it.

Roast Partridge.—Lard them well with fat pork; tie the legs down to the rump, leaving the feet on; while cooking, baste them well with butter. They require twenty-five or thirty minutes to cook. To make a gravy, put the drippings into a saucepan with a piece of butter about the size of an egg, and a little flour and hot water. Let it boil up once.

To Dress Cold Fowl.—Take the remains of a cold fowl, remove the skin, then the bones, leaving the flesh in as large pieces as possible; dredge with flour, and fry a light brown in butter; toss it up in a good gravy well seasoned and thickened with butter rolled in flour; serve hot with bits of toasted bread.

Bread Sauce for Partridges.—Cut up an onion, and boil it in milk until it is quite soft; then strain the milk into a cup of stale breadcrumbs, and let it stand one hour. Then put it into a saucepan, with about two ounces of butter, a little pepper, salt, mace and the boiled onion. Boil it all up together, and serve it in a sauce-tureen.

Stewed Liver.—Cut up into slices half a pound of calf's liver and the same quantity of fat bacon; put first, a layer of bacon at the bottom of a pie-dish, then one of liver; sprinkle with pepper and salt, add one medium-sized onion and one apple, both cut up; cover down and let it stew gently in the oven for about one hour and a quarter. No water is required.

How to Make Meat Tender.—Cut the steaks the day before into slices about two inches thick, rub them over with a small quantity of soda; wash off next morning, cut into suitable thickness, and cook as you choose. The same process will answer for fowls, legs of mutton, etc. Try, all who love delicious, tender dishes of meat.

A Nice Supper Dish.—Grate or mince lean ham very fine; mix with it the yelk of an egg and some cream; season with a very little nutmeg. Have ready some small slices of bread half an inch thick; toast them a delicate brown; then, while hot, spread the meat over it; break the yelk of an egg over the top and brown slightly in the oven, and send to table hot.

Spiced Veal.—One pound of veal, chopped very fine; season with two well-beaten eggs, a tablespoonful of butter, teaspoonful of salt and sage each. Put it into a cake-pan, and bake about an hour. Slice when cold.

Mint Sauce for Lamb.—Two full tablespoons of very finely-chopped young mint, one of pounded and sifted loaf-sugar, and six of the best vinegar. Stir all these ingredients together until the sugar is dissolved.

Delicious Flavor to Lamb.—To give a delicious flavor to lamb which is to be eaten cold, put in the water in which it is boiled whole cloves and long sticks of cinnamon. To one leg of lamb allow one small handful of cloves, two or three sticks of cinnamon. If the lamb is to be roasted, boil the cloves and cinnamon in water, and baste the lamb with it.

Fillet of Veal Boiled.—Bind it round with tape, put it in a floured cloth, and in cold water; boil very gently two hours and a half, or if simmered, which is, perhaps, the better way, four hours will be taken; it may be sent to table in bechamel or with oyster-sauce. Care should be taken to keep it as white as possible.

Cold Tongue on Toast.—Take cold smoked tongue or ham; mince or grate fine, mix it with the beaten yelks of eggs and cream or milk, with a dash of cayenne pepper; prepare thin, small, square pieces of buttered toast; place on a heated platter, putting a spoonful of the meat on each piece; cover with dish cover, and send to table hot; for breakfast or lunch.

Veal Sausages.—Take fat bacon and lean veal in equal quantities, with a handful of sage, a little salt, pepper, and, if at hand, an anchovy. Let all be chopped and beaten well together, floured, rolled, and fried. Veal sausages are better suited for persons whose digestion is not very strong than those made of pork.

Excellent Tea Dish.—A delicious dish for tea or lunch is made thus: On a very fine wire gridiron (or one made of wire net used for screens), place some slices of salt pork, cut as thin as possible; on each slice lay a good sized oyster, or two small ones; broil and serve hot. This, with coffee, crisp toast, with chopped cabbage, makes an almost ideal lunch.

A Good Breakfast Dish.—A good dish for breakfast is made by chopping pieces of cold boiled or fried ham just as fine as it is possible to chop them; mix them with cold mashed potatoes, an egg or two, a little butter or cream, or both, form into balls, flour them, melt a little butter in a frying pan, and brown the balls. Serve hot.

Mutton Pie.—Take the mutton chops from the forequarter, season highly with pepper and salt and put into a baking dish with alternate layers of apples, pared and sliced, and a little sprinkling of chopped onion. Put a crust of not very rich pastry over the top, and bake for twenty or thirty minutes in a hot oven.

To Cook a Duck.—To cook a duck satisfactorily, boil it first until tender; this can be determined by trying the wing, as that is always a tough part of a fowl. When tender, take it out, rinse it in clean water, stuff and put in the oven for about three-quarters of an hour, basting it often.

Pressed Chicken.—Boil two chickens tender, take out the bones and chop the meat fine, add a small handful of bread crumbs, season to taste, with butter, pepper, salt, and a little sage; pour in enough of the liquor to make it moist; mold in any shape you choose, and, when cold, cut in slices.

Scrambled Mutton.—Three cups of cold boiled mutton chopped fine, three tablespoonfuls of hot water, one-fourth of a cup of butter; put on the stove, and when hot break in four eggs and stir constantly until thick. Season with pepper and salt.

The Right Way to Cook Steak.—Broil steak without salting. Salt draws the juice in cooking. It is desirable to keep this in if possible. Cook over a hot fire, turning frequently, searing on both sides. Place on a platter. Salt and pepper to taste.

Boiled Tongue.—If the tongue is not hard, soak it not more than three hours. Put it into a stewpan with plenty of cold water and a bunch of herbs; let it come to a boil, skim and simmer gently until tender, peel off the skin and garnish it with parsley and lemon.

Frizzled Beef.—Chip the beef as thin as paper with a very sharp knife. Melt in a frying-pan butter the size of an egg, stir the beef about in it for two or three minutes, dust in a little flour, add half a teacup of rich cream, boil and serve in a covered dish.

Roasted Tongue.—Soak for two hours; sprinkle salt over it, and drain in a colander; this should be done with fresh tongues before using; boil it slowly for two hours; take off the skin, roast, and baste with butter. Serve with brown gravy and currant jelly sauce.

Spiced Beef.—Five pounds of the shank, boiled five hours, with celery seed. Drain off the gelatine, and then chop the meat very fine, add pepper and salt to taste, and put it into a cloth on a platter. Cover with the cloth and press it.

Broiled Ham.—Cut into thin slices, pour boiling water over them, letting it remain ten minutes. Wipe the ham a little and place it on the gridiron; this takes out the salt. Ham that has been boiled broils nicer than the uncooked meat.

Liver Fried as Cutlets.—One egg to one pound of liver; have the liver cut thin; scald; wipe dry with a towel; beat up the egg; dip the liver in the egg, then into powdered cracker; fry brown. This is very nice; serve with tomatoes, if preferred.

A Good Way to Cook Liver.—A good way to cook liver is to fry it in butter, with an onion cut in small pieces scattered over it. Cook slowly; when done, add a lump of butter and a little flour; stir well, and turn over the liver. Serve with Saratoga potatoes.

Fish.

Oyster Omelet.—Twelve oysters, if large, double the number if small; six eggs, one cup of milk, one tablespoonful of butter, chopped parsley, salt and pepper; chop the oysters very fine; beat the yelks and whites of the eggs separately, as for nice cake, the whites until they stand in a heap. Put three tablespoonfuls of butter in a frying-pan, and heat while you are mixing the omelet. Stir the milk in a deep dish, with the yelks and seasoning. Next add the chopped oysters, heating them well as you add gradually. When thoroughly mixed pour in melted butter, and finally whip in the whites as lightly as possible. Have the butter in the pan very hot, and pour in the mixture. Do not stir it, but when it begins to stiffen, slip a broad-bladed knife around the sides and cautiously under the omelet, that the butter may reach every part. As soon as the center is fairly set, and the bottom brown, turn out into a hot dish. Lay the dish bottom upward over

the frying-pan, which must be turned upside down dexterously. This brings the brown side of the omelet uppermost. This is a delicious breakfast or supper omelet.

Fish Chowder.—Take a cod or haddock weighing about four pounds; skin it, cut in small pieces and wash in cold water; take one-fourth pound (scant) of salt pork, cut in pieces and fry brown in the kettle in which the chowder is to be made: pare and slice five medium-sized potatoes and one small onion; place a layer of potato and onion in the kettle; then a layer of fish, dredge in salt, pepper and flour; put in alternate layers until all is used; add hot water enough to cover, and boil gently thirty minutes; add one pint of milk, six crackers split and dipped in cold water; then cook ten minutes longer.

Spiced Oysters.—For 200 oysters, take one pint vinegar, one grated nutmeg, eight blades of whole mace, three dozen whole cloves, one teaspoonful salt, two teaspoonfuls whole allspice, and as much red pepper as will lie on the point of a knife; put the oysters, with their liquor, into a large earthen vessel; add vinegar and all other ingredients; stir well together and set over a slow fire; keep covered; stir them several times to the bottom; as soon as they are well scalded they are done; put into jars; if a larger quantity is made it can be kept for a long time; of course these are eaten cold.

Fried Oysters.—Use for frying the largest and best oysters you can get. Take them from the liquor, lay them in rows upon a clean cloth and press another lightly upon them to absorb the moisture; have ready some beaten eggs and some cracker dust. Heat enough butter in the pan to cover the oysters. Dip each one in the egg first, then into the cracker, rolling it over, that it may be completely covered. Drop them into the frying-pan and fry quickly to a light brown. Do not let them remain in the pan an instant after they are done. Serve dry, on a hot dish.

Broiled Oysters.—Choose large, fat oysters; wipe them very dry; sprinkle them with salt and pepper, and broil upon one of the gridirons with close bars, sold for the purpose; you can dredge the oysters with flour if you wish to have them brown, and many persons fancy the juices are better preserved in that way; butter the gridiron well, and let your fire be hot and clear; broil quickly and dish hot, putting a bit of butter upon each oyster as it is taken from the gridiron.

Codfish with Cream.—Pick out carefully in flakes all the flesh from the remnants of some boiled codfish; melt a piece of butter in a saucepan, and add to it a large pinch of flour and a gill of milk or cream, with pepper, salt, and grated nutmeg to taste, also the least bit of cayenne; stir well; put in the fish, and gently shake it in this sauce until quite warm. If the composition be too dry, add a little milk or cream; then add, off the fire, the yelks of two eggs, beaten up with a little milk, and serve.

Broiled Salmon.—The middle slice of salmon is the best. Sew up neatly in a mosquito-net bag, and boil a quarter of an hour to the pound in hot, salted water. When done, unwrap with care, and lay upon a hot dish, taking care not to break it. Have ready a large cup of drawn butter, very rich, in which has been stirred a tablespoonful of minced parsley and the juice of a lemon. Pour half upon the salmon, and serve the rest in a boat. Garnish with parsley and sliced eggs.

Oyster Patty.—Scald the oysters in their own liquor, beard them, drain them perfectly dry, and flour and fry them lightly in butter. Take each oyster separately with a fork and put them into a stewpan, strain the liquor in which you have scalded the oysters into the butter and flour that remains in the frying pan, stir well together, and season with a little pepper, salt and a little juice of lemon; pour the whole on the oysters, and let them stew. When nearly done thicken with a small quantity of butter rolled in flour, and fill your patties.

Salmon Croquettes.—Mix the fish thoroughly with an equal quantity of boiled rice, adding a little melted butter, and salt and pepper to taste. Mold into small sausage-shaped forms, and roll them first in finely-powdered crackers, then in beaten egg yelk, and again in the cracker crumbs. Fry in hot fat like doughnuts. A palatable, nutritious food, easily prepared, and as the egg prevents the entrance of much fat they are readily digestible.

Clams with Cream.—Chop fifty small clams, not too fine, and season with pepper and salt. Put into a stewpan butter the size of an egg, and when it bubbles sprinkle in a teaspoonful of flour, which cook a few minutes; stir gradually into it the clam liquor, then the clams, which stew about two or three minutes; then add a cup of boiling cream, and serve immediately.

Baked Bluefish.—Chop up an onion and fry it in butter; then add half a pound of soft, fine bread crumbs, a tablespoonful of fresh butter, a little chopped parsley, pepper, salt, and a few drops of lemon. After cooking a very little, take it up and add a well-beaten egg. Stuff your bluefish with this. Serve the fish with a drawn butter sauce having a little finely-chopped pickled asparagus in it.

Deviled Crabs.—Boil your hard crabs, and take out the meat and mince it. Grate two ounces of bread crumbs and mix with them two hard-boiled eggs chopped fine, some cayenne, salt, and lemon juice. Add all this to six ounces of the crab meat, make moist and rich with cream, clean the shells, fill them with the mixture, and put some bread crumbs over the top, and brown in a hot oven.

Crab Sauce.—Mix about two or three ounces of butter with a little flour, and melt it in about a pint of milk. Stir it over the fire for a few minutes. Pick the meat from a fine boiled crab, chop it into small pieces, season it with a little cayenne, powdered mace and salt, and stir it into the melted butter and milk. Then warm it gradually and simmer for a minute or two, but do not let it boil.

Panned Clams.—Allow one patty-pan with nearly upright sides to each person. Cut stale bread in rounds to fit the bottom of each pan, butter it, and wet with clam liquor. Fill each pan nearly full of clams, pepper and salt them, and lay a bit of butter on each. Put them in a dripping-pan, cover with another, and bake till the edges curl—about ten minutes. Serve in the pans.

Codfish Balls.—Boil and pick the codfish. Boil potatoes, mash well, mix with them a piece of butter, season with pepper and salt, and add cream enough to moisten them. Mix codfish and potatoes together in like proportion, and add three or four chopped hard-boiled eggs, and a little finely-minced onion. Make into cakes and fry in boiling lard.

Oyster Toast.—Toast white bread nicely, then place oysters with their juice on the fire; as soon as boiling remove, take out the oysters, set the juice back again and stir in a large tablespoonful of butter rubbed with a little flour, let this boil five minutes, remove, then add the yelks of two eggs, pepper, salt, a little chopped parsley, and the oysters, which have been pounded fine; use the mixture to spread over toast; set in the oven to heat thoroughly.

How to Cook Clams.—Take one dozen clams—open, saving juice and meat—chop the meat fine. Take six eggs, mixing the whites and the yelks; then mix the clams (juice and meat) with the eggs, and cook over a *slow fire*, stirring constantly till the mixture has the consistency of stiff cream. Take off and serve—a dish fit for a king.

Fish Croquettes.—Take one pint of any cold white fish, flake it very fine, remove all bones and pieces of skin; season it highly with salt, pepper, cayenne and onion juice. Let the taste decide, but remember that fish needs more than meat. Moisten the fish with one cup thick cream sauce.

Clam Cakes.—Make a batter of one egg, beaten light, with one cup of milk, two and one-half cups of flour, and a little salt; beat well together and then stir in lightly three dozen clams that have been washed and drained, and drop in hot fat with a tablespoonful of batter, and one or two clams in each spoonful, fry brown and drain in a colander. Serve immediately.

Cornish Fish Pie.—In Cornwall almost every kind of fish is put into a pie, well floured over, with a little chopped parsley and onions, a little pepper and salt, some broth or water, and a nice short crust over it; there is a hole left in the crust at the top, and through this hole some cream is poured in just before serving.

Pickled Oysters.—Open the oysters, and take each one away from its liquor; boil some vinegar, equal quantities, with the liquor of the oysters; put in some whole mace; drop the oysters into the boiling liquor, and lift them speedily from the fire; then bottle them. This method keeps the oysters from shriveling.

To Broil Smoked Halibut.—Select halibut of a dark-brown color, the thinnest and hardest; soak twenty-four hours in cold water, with the flesh side down; only cover with water; broil over hot coals; serve with a little butter, or poach eggs and dish them with the halibut as if for ham.

Clam Soup.—Twenty-five clams, opened raw and chopped fine; add three quarts of water; boil them one-half hour, then add a pint of milk, one onion chopped fine, thicken with butter and flour, beat three eggs in the tureen, and pour your broth over them boiling hot.

Broiled Mackerel.—Split down the back and clean; be careful to scrape all the thin black skin from the inside. Wipe dry and lay on a greased gridiron; broil on one side brown, and then on the other side. The side that has the skin on should be turned to the fire last.

Oyster Macaroni.—Boil macaroni in a cloth, to keep it straight. Put a layer in a dish seasoned with butter, salt, and pepper, then a layer of oysters, alternate, until the dish is full. Mix some grated bread with a beaten egg. Spread over the top and bake.

Oyster Loaf.—Cut a round piece five inches across from the top of a nicely-baked round loaf of bread; remove the crumbs, leaving the crust half an inch thick; make a rich oyster stew and put it in the loaf in layers, sprinkled with bread crumbs; place the cover over the top, cover the loaf with the beaten yelk of an egg and put it in the oven to glaze; serve very hot.

Sauce Piquante for Fish.—Make a brown sauce by frying a chopped onion in a little butter, adding a large teaspoonful of flour and a tumbler of stock. Simmer a little, strain, and put in a teaspoonful of vinegar, one of chopped cucumber pickle, and one of capers.

Fish Sauce.—Take half a pint of milk and cream together, two eggs, well beaten, salt, a little pepper, and the juice of half a lemon; put it over the fire, and stir it constantly until it begins to thicken.

Vegetables.

Boiling Potatoes.—To boil a potato well requires more attention than is usually given. They should be well washed and left standing in cold water an hour or two, to remove the black liquor with which they are impregnated, and a brackish taste they would otherwise have. They should not be pared before boiling; they lose much of the starch by so doing, and are made insipid. Put them into a kettle of clear cold water, with a little salt, cover closely, and boil rapidly, using no more water than will just cover them, as they produce a considerable quantity of fluid themselves while boiling, and too much water will make them heavy. As soon as *just* done instantly pour off the water, set them back on the range, and leave the cover off the saucepan till the steam has evaporated. They will then, if a good kind, be dry and mealy. This is an Irish receipt, and a good one.

Snap Beans and Potatoes.—Snap some beans and parboil them; then pour into a colander and let the water drain off. Take several potatoes, peel, and cut into small pieces; put into a saucepan a spoonful of lard and an onion cut up small, the potatoes, and last, the snap beans. If you have any beef broth, pour just enough into the skillet to cover the beans; if not, use boiling water; season with salt and pepper; let it boil till the potatoes are done. Should there be any broth, pour it off; add a piece of butter the size of a walnut and dredge a little flour over the beans; mix thoroughly by stirring, and let it simmer a few minutes longer, then remove from the fire.

To Cook Asparagus.—Scrape the stalks till they are clean; throw them into a pan of cold water, tie them up in bundles of about a quarter of a hundred each; cut off the stalks at the bottom all of a length, leaving enough to serve as a handle for the green part; put them into a stew pan of boiling water, with a handful of salt in it. Let it boil and skim it. When they are tender at the stalk, which will be in from twenty to thirty minutes, they are done enough. Watch the exact time of their becoming tender; take them up that instant. While the asparagus is boiling, toast a slice of bread about half an inch thick; brown it delicately on both sides; dip it lightly in the liquor the asparagus was boiled in, and lay it in the middle of a dish; melt some butter, but do not put it over them. Serve with butter.

Asparagus with Eggs.—This dainty luncheon-dish is made of whatever asparagus may be left over from the previous day. Supposing there

are a dozen heads of asparagus, cut the green part into pieces the size of peas, melt an ounce of butter in a saucepan, add a tablespoonful of cream or milk, a tablespoonful of gravy, a little pepper and salt, and three well-beaten eggs. Throw in the asparagus, stir the eggs quickly over the fire for half a minute till they are set, and pour the mixture neatly upon slices of bread which have been dipped in boiling water and buttered.

Stewed Cucumbers.—Cut the cucumbers fully half an inch thick right through; put them in a saucepan, just covering them with hot water, and let them boil slowly for a quarter of an hour, or until tender, but not so as to break them, then drain them; you want now a pint of good cream, and put your cream with a teaspoonful of butter, in a saucepan, and when it is warm pop in the cucumbers, season with a little salt and white pepper, cook five minutes, shaking the saucepan all the time, and serve hot. It is just as delicate as asparagus, and a very nice dish, indeed.

Stuffed Turnips.—Peel and boil in boiling water well salted a quart of medium-sized turnips; as soon as they are tender drain them, cut a slice from the top of each, scoop out half the middle with a teaspoon, mash the part taken out, with a little salt, pepper, butter and the yelk of an egg, and fill the turnips with the mixture; put on each one the slice cut from the top, brush them over with the beaten white of an egg, set them in a baking dish and brown them in a hot oven. Serve them hot.

Macaroni.—People who like macaroni will find pleasure in eating it when prepared in this way: Boil it until it is tender, taking care to preserve the shape so far as possible. When it is done drain off all the water and pour over it a little sweet milk, with a lump of butter and plenty of pepper and salt. While the macaroni is boiling, cook in a separate saucepan enough tomatoes to make a pint when stewed. When the macaroni is ready for the table, pour the tomatoes over it; serve hot.

Stuffed Egg Plant.—Cut them in half lengthwise, and parboil them in salted water; scoop out most of the inside and pound this to a paste in the mortar with a little fat bacon and some mushrooms previously chopped up, a little onion also chopped, pepper and salt to taste, and a little crumb of bread soaked in stock. Fill each half with this mixture, lay them in a well buttered tin and bake for about a quarter of an hour.

Stuffed Squash.—Pare a small squash and cut off a slice from the top; extract the seeds and lay one hour in salt water; then fill with a good stuffing of crumbs, chopped salt pork, parsley, etc., wet with gravy; put on the top slice; set the squash in a pudding dish; put in a few spoonfuls of melted butter and twice as much hot water in the bottom; cover the dish very closely and set in the oven two hours, or until tender; lay within a deep dish and pour the gravy over it.

Saratoga Potatoes.—Cut raw potatoes in slices as thin as wafers with a thin sharp knife; lay them in cold water over night, a bit of alum will make them more crisp; next morning rinse in cold water and dry with a towel. Have ready a kettle of lard, hotter than for fried cakes, and drop in the potatoes a few at a time. They will brown quickly, skim out in a colander and sprinkle with salt, or lay them on a double brown paper in the oven till dry. If any are left over from the meal, they can be warmed in the oven, and will be just as good for another time.

Baked Onions.—Peel ten large onions without breaking the layers; boil them for half an hour in well-salted boiling water, and drain them; when cool enough to handle cut a half-inch slice from the top of each, and take out a teaspoonful of the middle part; chop these pieces fine, mix them with half a cup of stale bread crumbs, a saltspoonful of salt, quarter of that quantity of pepper and the yelk of a raw egg; use this force meat to stuff the onions, lay them on a baking dish, brush them with the white of the egg beaten a little, dust them with fine bread crumbs and bake them slowly for forty minutes. Serve them hot.

Potato Dumplings.—Peel some potatoes and grate them into a basin of water; let the pulp remain in the water for a couple of hours, drain it off, and mix with it half its weight of flour; season with pepper, salt and chopped onions. If not moist enough add a little water. Roll into dumplings the size of a large apple, sprinkle them well with flour, and throw them into boiling water. When you observe them rising to the top of the saucepan, they will be boiled enough.

An Appetizing Entree.—Take cold boiled cabbage, chop it fine; for a medium-sized pudding dish full add two well-beaten eggs, a tablespoonful of butter, three tablespoonfuls of cream, with pepper and salt *ad libitum*. Butter the pudding dish, put the cabbage in and bake until brown. This may be eaten cold, but it is much better if served hot. It is especially good with roast pork or pork chops.

Fried Cauliflower.—Pick out all the green leaves from a cauliflower and cut off the stalk close. Put it, head downward, into a saucepan full of boiling, salted water. Do not over boil it. Drain it on a sieve, pick it out into small sprigs, and place them in a deep dish with plenty of vinegar, pepper and salt. When they have laid about an hour in this, drain them, dip them in batter, and fry in hot lard to a golden color.

Irish Stew.—This is the stew that is mostly made in Ireland. Put some slices of boiled corned beef (never fresh) into a stewpan with a good deal of water, or thin stock, two large onions sliced, and some cold boiled potatoes (whole) and a little pepper. Stew gently until the potatoes are quite soft and have taken up nearly all the gravy; some will break; but they should be as whole as possible. Turn all out on a flat dish and serve.

To Cook Spinach.—Boil spinach in the ordinary way; drain it and get off all the water; chop it just as finely as possible—it cannot be divided too much. Take a small onion, slice it very fine and brown it in butter; chop this fine and mix it with the spinach; have a teacup of milk, a tablespoonful of flour, a dessertspoonful of butter, some salt and pepper; stir in the spinach and cook about ten minutes.

Tomato Pie.—Peel and slice enough green tomatoes to fill one pie; to this allow four tablespoonfuls of vinegar, one of butter, and three and a half of sugar, flavor with nutmeg, bake with two crusts very slowly. If you choose you may stew the tomatoes first, and then there is no danger of the pie being too juicy.

Excellent Way to Cook Tomatoes.—A delicious dish (especially suitable with cutlets, steaks, broiled ham, or anything served without gravy) may be made by cutting tomatoes into thin slices, and grilling them over a

sharp fire for ten minutes, or thereabouts; they should then be coated with a mixture of bread crumbs, fresh butter, mustard, salt, pepper and sugar (proportions according to taste), and returned to the gridiron, or put into a hot oven to crisp.

Baked Beets.—One of the most satisfactory ways to cook beets is to bake them; when boiled, even if their jackets are left on, a great deal of the best part of the beet is dissolved and so lost. It will, of course, take a little longer to bake than to boil them, but this is no objection; allow from fifteen to twenty minutes more for baking; slice them and eat as you would if they were boiled. One nice way to serve them is to chop them fine. After they are cooked season with pepper, salt and butter.

Lille Cabbage.—Wash a large cabbage, cut it in inch pieces, rejecting the stalk, and drain it in a colander. Meantime peel and chop an onion, fry it for one minute in two tablespoonfuls of drippings of butter, add the cabbage, with a teaspoonful of salt, and a quarter of a saltspoonful each of pepper and grated nutmeg, cover it, and simmer it for twenty minutes, stirring it frequently to prevent burning. Serve it hot.

Vegetable Hash.—Chop, not very fine, the vegetables left from a boiled dinner, and season them with salt and pepper. To each quart of the chopped vegetables add half a cup of stock and one tablespoonful of butter. Heat slowly in the frying-pan. Turn into a hot dish when done, and serve immediately. If vinegar is liked, two or more tablespoonfuls of it can be stirred into the hash while it is heating.

Baked Cabbage.—Boil a firm head for fifteen minutes, then change the water for more boiling water; boil till tender, drain and set aside to cool. Mince some boiled ham; mix with bread crumbs; add pepper, one tablespoonful of butter, and two eggs well beaten, and three tablespoonfuls of milk; chop cabbage very fine; mix all together, and bake in a pudding-dish till brown. Serve hot.

Succotash.—Cut the corn from eight or ten cobs; mix this with one-third the quantity of Lima beans, and cook one hour in just enough water to cover them. Drain off most of the water; add a cup of milk, with a pinch of soda stirred in. When this boils, stir in a great spoonful of butter rolled in flour, season with pepper and salt, and simmer ten minutes longer.

Potatoes a la Duchesse.—Take some cold, boiled potatoes, cut them into rounds, cutting with a cake cutter wet with cold water. Grease the bottom of a baking-pan and set the rounds in it in rows, but not touching one another, and bake quickly, first brushing them all over—except, of course, on the bottom—with beaten egg. When they commence to brown, lay a napkin, folded, upon a hot dish and range them regularly upon it.

Macaroni Cheese.—Boil two ounces of macaroni, then drain it well. Put into a saucepan one ounce of butter; mix it well with one tablespoonful of flour; moisten with four tablespoonfuls of veal stock and a gill of cream; add two ounces of grated cheese, some mustard, salt and cayenne to taste, put in the macaroni and serve as soon as it is well mixed with the sauce and quite hot.

Stewed Mushrooms.—Slice the mushrooms into halves. Stew ten minutes in a little butter seasoned with pepper and salt and a very little water.

Drain, put the mushrooms into a pie dish; break enough eggs to cover them over the top; pepper, salt and scatter bits of butter over them; stew with bread crumbs and bake until the eggs are set. Serve in the dish.

Stewed Carrots.—Boil the carrots until they are half done, then scrape and cut into thick slices; put them into a stewpan with as much milk as will hardly cover them; a very little salt and pepper, and a small quantity of chopped parsley; simmer them until they are perfectly tender, but not broken. When nearly done add a piece of butter rolled in flour. Serve hot.

Potato Croquettes.—Take six boiled potatoes, pass them through a sieve; add to them three tablespoonfuls of ham, grated or minced finely, a little grated nutmeg, pepper and salt to taste, and some chopped parsley; work into this mixture the yelks of three or four eggs, then fashion it into the shape of balls, roll them in bread crumbs, and fry in hot lard, and serve with fried parsley.

Imitation Duck.—Boil two onions until nearly soft; then chop them fine, and mix with pieces of stale bread crusts that have been soaked awhile in cold water or milk. Add a little powdered sage, some pepper and some salt. Grease a baking tin, put the mixture in, and strew over the top some grated bread and bits of butter. Bake it for half an hour and serve for breakfast, or a side dish at dinner.

Potatoes Fried Whole.—When nearly boiled enough, put small potatoes into a stewpan with butter, or beef dripping; shake them about to prevent burning, till they are brown and crisp; drain them from the fat. It will be an improvement if they are floured and dipped in the yelk of an egg, and then rolled in finely-sifted bread crumbs. This is the ordinary French method.

Scalloped Squash.—Boil and mash the squash in the customary way and let it cool; beat the yelks of two eggs, and when the squash is nearly cold, whip these into it, with three tablespoonfuls of milk, one of butter rolled in flour and melted into the milk; pepper and salt to taste; pour into a buttered bake-dish, cover with fine crumbs, and bake to a light brown in a quick oven. To be eaten hot.

Potato Pie.—Peel and grate one large white potato into a dish, add the juice and rind of one lemon, the beaten white of one egg, one teacup of white sugar, one cup cold water; pour this into a nice under crust and bake; when done have ready the beaten whites of three eggs, half cup powdered sugar, flavor with lemon, spread on the pie and return to the oven to harden.

A Delicious Dish.—Take a large fresh cabbage and cut out the heart. Fill the place with stuffing, or veal chopped very fine, and highly seasoned, rolled into balls with yelk of egg. Then tie the cabbage firmly together and boil in a kettle for two hours. It makes a very delicious dish, and it is often useful for using small pieces of meat.

Haricot Beans.—Soak half a pint of the small white beans over night in just enough cold water to cover them; the next day boil two hours, strain and put in a pie-dish with one-half ounce of butter, a teaspoonful of finely-chopped parsley, previously fried; cover with slices of raw bacon, and bake a quarter of an hour.

Potatoes Fried with Butter.—Nicely wash and pare some floury potatoes; cut each into any form you fancy, such as a large lozenge, etc.; then thinly slice them, so that the pieces may be of a uniform shape; dip them into either a sweet or savory batter, fry them in plenty of butter, and serve them quite hot, with either salt or pounded loaf-sugar strewn upon them.

Scalloped Tomatoes.—Pare and slice; scatter fine crumbs in the bottom of a bake-dish; cover with slices of tomatoes, seasoned with sugar, pepper, salt and butter; cover with crumbs and then with tomatoes; fill the dish in this order, covering all with crumbs, with bits of butter sprinkled upon them. Bake, covered, half an hour, and brown.

Celery Sauce.—Pick and wash two heads of celery, cut them into pieces an inch long, and stew them in a pint of water and a teaspoonful of salt until the celery is tender. Rub a large tablespoonful of butter and a spoonful of flour well together; stir this into a pint of cream, put in the celery, and let it boil up once. Serve hot with boiled poultry.

Fried Potatoes.—The French method of cooking potatoes affords a most agreeable dish. The potatoes are peeled, wiped, and cut into thin slices, and thrown into a frying-pan containing an abundance of hot lard. As soon as they become brown and crispy, they are thrown in a colander to drain them; then sprinkle with salt, and serve hot.

Onions and Tomatoes.—A side dish, which will be new to many cooks, is made by slicing very thin some onions and green tomatoes, in about equal proportions, and frying them together just as you fry onions alone. Salt them well, and, if there is any danger of their being greasy, drain before serving.

Sauce Robert.—Put two medium-sized onions, chopped very fine, with a large lump of butter, in a stew-pan; let them brown well, constantly stirring; add a teaspoonful of flour mixed with half a pint of good stock; salt and pepper; cook about five minutes; add a teaspoonful of mixed mustard and one of vinegar.

Tomato and Onion Omelet.—Take equal parts of sliced onions and tomatoes, peeled and freed from pips, chop them both coarsely. Fry the onions in butter. When cooked, without being colored, add the tomatoes, with pepper and salt, and stir the mixture on the fire. Make a plain omelet in the usual way, and insert this in the fold on dishing it.

Scalloped Onions.—Boil, till tender, six large onions. Take them up, drain and separate them; put a layer of bread or biscuit-crumbs in a pudding-dish, then a layer of onions alternately, until the dish is full. Season with pepper and salt, add a little butter, moisten with milk, and brown half an hour in the oven.

Baked Cauliflower.—Put cauliflower to soak in salted water for an hour or more; look over carefully; remove the hard stalks and leaves; scald for five minutes; cut into pieces and put into a pie-dish; add a little milk, and season with pepper, salt and butter; cover the whole with dry grated cheese and bake.

Green Corn-Cakes.—Cut the corn from the cob and stir it into a graham batter made with sweet milk; fry, and serve hot with melted butter.

Scalloped Potatoes.—Pare the potatoes, cover the bottom of a baking-dish with bread crumbs, then add a layer of sliced potatoes, then bits of butter, salt and pepper, fill the dish with the alternate layers, wet the whole with milk, and bake the whole for an hour and a half.

Lima Beans with Cream.—Put a pint of the shelled beans into just enough boiling salted water to cover them, and boil them tender; then drain off the water; add a cup of boiling milk (or better, cream), a little piece of butter, pepper and salt. Let the beans simmer a minute in the milk before serving.

Corn with Tomatoes.—Cut the corn from the cob and put it with an equal quantity of tomatoes that have been sliced and peeled; stew these together for half an hour; then season to taste with salt and pepper and a little sugar; stir in a liberal piece of butter and simmer a few minutes longer.

Browned Potatoes.—Steam or boil small-sized potatoes, peel and place them in a stewpan with some melted butter, shake occasionally, and when all are well browned serve upon thin slices of toast which have been dipped in Chili sauce that has been thinned with a little weak vinegar.

Tomato Sauce.—Pare, slice and stew the tomatoes for twenty minutes. Strain and rub through a colander, leaving the hard and tough parts behind. Put into a sauce-pan with a little minced onion, parsley, pepper, salt and sugar. Bring to a boil; stir in a good spoonful of butter rolled in flour. Boil up and serve.

Baked Tomatoes for Breakfast.—Take a quart of cold stewed tomatoes, beat into it two eggs, two tablespoonfuls of bread crumbs, a tablespoonful of chopped parsley, a little more salt and pepper, and bake for twenty minutes in a quick oven.

Potato Snow.—Take large white potatoes and boil them in their skins until tender, drain and dry them near the fire, and peel; put a hot dish before the fire and rub the potatoes through a coarse sieve into it; do not touch afterwards or the flakes will fall; serve immediately.

Potato Puffs.—Take any outside slices of cold meat, chop and season with pepper, salt and cut pickles. Mash potatoes, making them into paste with an egg; roll out with a dust of flour; cut round with a saucer. Put the seasoned meat on one-half and fold like a puff. Fry a light brown.

Potato Fritters.—Grate six cold boiled potatoes, add to them one pint of cream or new milk, and flour enough to make as stiff a batter as for other fritters, the yelk of three eggs, then the beaten whites, salt, and fry in sweet butter.

Fried Egg Plant.—Peel and parboil five minutes, cut slices crosswise, season with pepper and salt, roll the slices in the beaten egg, then in fine bread crumbs (or they may be dipped in batter); fry a light brown in hot lard.

Horseradish Sauce.—Grate the horseradish, boil an egg hard, pound the yelk, and add to the above a little raw cream, mustard and vinegar added the last thing. It must all be mixed cold and then heated.

Potato Balls.—Mash boiled potatoes; add butter, size of an egg, two spoonfuls of milk, a little salt; stir it well; roll with your hands into balls; roll them in egg and crumbs; fry them in hot fat, or brown in the oven.

To Prepare Potatoes for Breakfast.—A nice way to prepare potatoes for breakfast is to cut cold boiled ones in square pieces, and dip them in beaten egg, and put them on a buttered pie-plate in the oven; when they are hot and brown send them to the table.

Green Corn Pudding.—Take twelve ears of sweet corn, grated, one and one-half pints of milk, four well-beaten eggs, and one and-half teacups of sugar. Mix the above. Bake it for two hours in a buttered dish.

Cauliflower Omelet.—Take the white part of a boiled cauliflower; after it is cold chop it very small and mix with it a sufficient quantity of well-beaten egg to make a very thick batter.

Tomato Toast.—Prepare the tomatoes as for sauce, and while they are cooking toast some slices of bread very brown, but not burned; butter them on both sides, and pour the tomato sauce over them.

Tomatoes Fried.—Do not pare them, cut in slices; dip in pounded crackers sifted. Fry in butter.

Salads and Relishes.

Fine Cucumber Pickles.—Make a brine that will bear an egg, and drop in the cucumbers; cover them with grape leaves; weight them down, and let them stand ten or more days. Then take them out, drain well, and soak a day or two in plenty of clear water, frequently changed. Afterward put them in a kettle with grape and cabbage leaves and a lump of alum. Cover with weak vinegar, and let them stand until they turn green. Then take out, drain, and put into stone jars. For each three gallons of pickles use one gallon of cider vinegar, and place into it one ounce each of mace and celery seed, two ounces of ginger, three ounces each of cloves and stick cinnamon, four ounces each of mustard seed (black and white mixed), choice black pepper and allspice, two tablespoonfuls of ground mustard, a handful of chopped horseradish, two pods of red pepper, four onions, and two pounds of sugar. Boil, and pour it hot over the pickles. More sugar can be added to suit the taste. Cover the jar very closely, and expose to the sun every day during hot weather.

Egg Pickle.—Obtain a moderate-sized, wide-mouthed earthen jar, sufficient to hold one dozen eggs; let the latter be boiled quite hard; when fully done, place the same, after taking them up, into a pan of cold water. Remove the shells from them, and deposit them carefully in the jar. Have on the fire a quart (or more, if necessary) of good white wine vinegar, into which introduce one ounce of raw ginger, two or three blades of sweet mace, one ounce of allspice, half an ounce of whole black pepper and salt, and half an ounce of mustard seed, with four cloves of garlic. When it has simmered for half an hour, take it up and pour the contents into the jar, taking care to observe that the eggs are wholly covered. When quite cold, stopper it down for use. It will be ready after a month. When cut into quarters they serve as a garnish, and afford a nice relish to cold meat of any kind.

Delicious Beet Salad.—Boil some Bermuda beets and set them on ice to get thoroughly cold. If they are large they will take many hours of boiling, and must be cooked neither too long nor too quickly—in either case they will be tough and hard. Cut them up in small, not too thick, slices, add some nicely-sliced cold potatoes, and a shred or two of onion—just enough to flavor the salad. Now dress it with plain French dressing of much oil, a little vinegar, salt and pepper. Arrange it in your salad dish, and having chopped finely a hard-boiled egg, arrange it over the salad, leaving a rim of almost an inch and a half uncovered. On this rim arrange sprigs of the small watercress. With the deep red of the beets showing through the delicate green of the cress and the white and yellow of the egg, the salad looks beautifully, and it tastes so deliciously that it can never go begging. The Bermuda beets must be used, as they are the sweetest and richest. Some people add a little raw sliced apple—the fruit must be tart and soft.

Celery Salad.—Take three bunches of celery, chop fine in a chopping bowl, sprinkle over it salt and a little pepper, then beat up one egg in a saucepan, add half teacup of vinegar, two tablespoonfuls of sugar, and four tablespoonfuls of salad dressing; stir it altogether and when it comes to a boil put in the celery and let it all boil for about five minutes, stirring constantly, then put it into a dish and have an egg boiled hard, which cut in slices and lay over the top; garnish around the edge with the tops of the celery. It is best when cold. I make chicken salad the same way, by taking as much chicken as celery, and a little more vinegar and salad.

Potato Salad.—To one pint mashed potatoes (those left over from dinner are just right), add the smoothly-rubbed yelks of three hard-boiled eggs, reserving the whites cut in transverse slices to garnish the dish; slice one cucumber pickle, one teaspoonful ground mustard, pepper and salt to taste; heat one teacup good vinegar, dissolving in it a lump of butter the size of a walnut; pour the vinegar over the pickle and seasoning, and add the mashed potatoes by degrees, rubbing and incorporating thoroughly. We think you will find it an agreeable addition to the table.

Chicken Salad.—Cut the meat from two chickens, or one if you want a small dish. Add an equal quantity of shred lettuce, after you have cut the chickens into narrow shreds two inches long. Mix in a bowl. Prepare a dressing thus: Beat the yelks of two eggs, salt lightly and beat in, a few drops at a time, four tablespoonfuls of oil; then, as gradually, three teaspoonfuls of hot vinegar and half a teaspoonful of best celery essence. The mixture should be thick as cream; pour over the chicken, mix well and lightly, put into a salad dish and lay sections of two hard-boiled eggs on top, with a chain of sliced whites around the edge.

Pickled Cauliflower.—Take half a dozen small heads of cauliflower and break them into sprigs; then boil them in enough salt and water to cover them; let them scald until a sprig from the broom can be run through them, or a fork will pierce them easily; then skim out into jars and make a pickle of one gallon of vinegar, half a pound of brown sugar, one ounce of unground pepper, half an ounce of cloves, one ounce of white mustard seed, one ounce of celery seed and one ounce of turmeric; boil all together for twenty minutes, and pour while very hot over the cauliflower; cover closely and it will keep all winter.

Tomato Catsup.—Cut one peck of ripe tomatoes in halves, boil them in a lined saucepan until the pulp is all dissolved, then strain them well through a hair sieve and set the liquor on to boil, adding one ounce of salt, one ounce of mace, one tablespoonful of black pepper, one teaspoonful of red pepper, one tablespoonful of ground cloves, five of ground mustard; let them all boil together for five or six hours, and stir them most of the time. Let the mixture stand eight or ten hours in a cool place, and add one pint of vinegar, and then bottle it; seal the corks and keep in a cool, dark place.

How to Dress Salad.—Take one-half a lemon and rub the inside of the salad bowl. Rub the yelks of two hard-boiled eggs, mashing them with a wooden spoon smooth; mix with them a tablespoonful of water and two tablespoonfuls of sweet oil. Add by slow degrees a saltspoonful of salt, a teaspoonful of mustard and a teaspoonful of powdered sugar. When these are all blended evenly pour in three tablespoonfuls of vinegar. Have your lettuce quite fresh and crisp, and picked over nicely; place in the salad bowl; do not stir it around, as that would cause it to wilt. Decorate the top of it with boiled red beet, cut in different forms, and the hard boiled whites of your eggs.

Asparagus Pickled.—Cut and wash the green heads of the largest asparagus; let them lie two or three hours in cold water; scald them very carefully in salt and water, then lay them on a cloth to cool; make a pickle according to the quantity of your asparagus, of white wine vinegar and salt, and boil it. To a gallon of pickle put two nutmegs, a quarter of an ounce of mace, the same of whole white pepper, and pour the pickle hot over them; cover the jar with a thick cloth, and let it stand a week, then boil the pickle; when it has stood another week, boil it a third time, and when cold cover the jar close.

Lobster Salad.—Eight eggs, one pint vinegar, four tablespoonfuls melted butter or sweet oil, one tablespoonful mixed mustard, one tablespoonful salt, one teaspoonful black pepper; mix altogether, put it over the fire to cook. Do not let it boil, it will thicken when done; stir constantly. Chop the lobster not fine, and lettuce the same, mix, but not till about time for eating. Add as much of the dressing as seems necessary to make the salad creamy, and then spread a little over the whole. The dressing will keep bottled a long time. It is nice with any meats.

Cauliflower Salad.—Boil a cauliflower in salted water till tender, but not overdone; when cool, cut it up neatly in small sprigs. Beat up together three tablespoonfuls of oil, and one tablespoonful of Tarragon vinegar, with pepper and salt to taste; rub the dish very slightly with garlic, arrange the pieces of cauliflower in it, strew over them some capers, a little Tarragon, chervil, and parsley all finely minced, and the least bit of dried thyme and marjoram powdered. Pour the oil and vinegar over, and serve.

Tomato Salad.—Tomato salad is an agreeable entree, and goes well with almost any dinner, but particularly well with fried or roast meats. To half a dozen medium-sized tomatoes, with the skins removed and the tomatoes sliced, add the yelks of two hard-boiled eggs, also one raw egg, well beaten and mixed with a tablespoonful of melted butter, a teaspoonful of sugar, with cayenne pepper and salt to suit the taste. When all these are mixed thoroughly, add half a small cup of vinegar.

Herring Salad.—Soak two herrings over night; boil two quarts of potatoes with the skins on; when cold, peel and cut in dice; bone and skin the herrings and cut in dice; chop a large onion fine; mix all together with pepper and vinegar, enough to moisten. To be eaten with cream poured over. Serve on a large, flat dish, and garnish with hard-boiled eggs and beets cut in slices. (This is the Swedish way.)

Cabbage Salad.—One pint of good vinegar, four well-beaten eggs, half a cup of butter; put them on the fire, and stir constantly until the mixture begins to thicken; then add a tablespoonful of made mustard, two of salt, and one of black pepper; chop one head of cabbage very fine, with one bunch of celery, and soak in salt and water for two hours; drain and pour the dressing over it, and mix it. It will keep all winter in a cool place, if kept well covered. By mixing lobster or chicken with it, you will have a nice salad.

Something Nice.—Take the seeds out of green tomatoes, and cut the tomatoes in fine strips with scissors until you have six pounds of them. Add four or five good-sized bell peppers, green, after taking out the seeds and cutting fine. Add also two and a half pounds of white sugar and one quart of cider vinegar, a half ounce of cloves, and a small quantity of mace. Cook all about an hour, and you will have nice spiced tomatoes.

Sweet Cucumber Pickles.—Take ripe cucumbers, cut out the inside, pare, and slice in squares an inch or two long and one wide, as you fancy. Take seven pounds of this, boil in salt water until tender, then drain. In a porcelain kettle put one quart of vinegar, three pounds of sugar, one ounce cassia buds, one of cloves, one-half allspice. Boil together, then add the cucumber, and simmer all two hours.

German Salad.—Take six medium-sized cold potatoes, and slice thin, three good-sized sweet apples, also cut in small slices, four silver skinned onions chopped fine, and a little parsley cut in bits; dress these with two tablespoonfuls of oil, salt, pepper, sugar, and a little mustard and vinegar to blend the whole; beat it very light, and stir through the salad; garnish with hard-boiled eggs cut in rings.

Carrot Salad.—Wash and scrape tender, rich-colored carrots; throw them into fast-boiling water, and boil until soft; cut them into very thin slices; put them into a glass bowl, and sprinkle with sifted loaf sugar; add the juice of a large lemon, and a wineglassful of olive oil; garnish the dish with very thin slices of lemon, and any kind of green salad leaves.

Pickled Onions.—Peel small silver butter onions and throw them into a stew pan of boiling water; as soon as they look clear take them out with a strainer-ladle, place them on a folded cloth covered with another, and when quite dry put them into a jar and cover them with hot spiced vinegar. When quite cold pack them down and cover with a tight cover.

Winter Salad.—Chop very fine some nice cabbage with a little onion and celery; salt and pepper to taste; take the yelk of an egg and stir with a fork, and drop one drop at a time into some salad oil until the egg is quite thick; add four tablespoonfuls strong vinegar, one tablespoonful mustard. You must stir the egg very quickly while putting the oil and vinegar in. This is very nice when made right.

Ham Salad.—Take your fragment of cold boiled ham left after slicing, remove all dark and dry portions, also all the fat; mince evenly and fine; take enough rich, sweet cream to set the mince, a saltspoonful of strong, ground mustard, the same of fine sugar, and a good pinch of cayenne pepper; mix thoroughly with the ham; garnish with sprigs of parsley, and you have a nice dish for tea.

French Mustard.—Slice up an onion in a bowl; cover with good vinegar; leave two or three days; pour off vinegar into a basin; put into it one teaspoonful pepper, one of salt, one tablespoonful brown sugar, and mustard enough to thicken; smooth the mustard for vinegar as you would flour for gravy; mix all together; set on the stove and stir until it boils, when remove, and use it cold.

Spiced Apples.—Eight pounds of apples, pared and quartered; four pounds of sugar; one quart of vinegar, one ounce of thick cinnamon, one-half ounce cloves; boil the vinegar, sugar, and spice together; put in the apples while boiling, and let them remain until tender (about twenty minutes); then put the apples in a jar; boil down the syrup until thick, and pour over them.

To Pickle Red Cabbages.—Slice them into a sieve, and sprinkle each layer with salt. Let the whole drain three days; then add some sliced beet-root, and place the whole in a jar, over which pour boiling vinegar. The purple-red cabbage is the finest. Mace, bruised ginger, whole pepper, and cloves may be boiled with the vinegar, and will make a great improvement.

Cucumber Catsup.—Grate three dozen large cucumbers and twelve white onions; put three handfuls of salt over them. They must be prepared the day beforehand, and in the morning lay them to drain; soak a cup and a half of mustard seed, drain it and add to the cucumbers, with two spoonfuls of whole pepper; put them in a jar, cover with vinegar, and cork tight; keep in a dry place.

Salad Dessert.—Boil and mash a white potato, add the yelks of two hard-boiled eggs. While the potato is warm, beat all smoothly together, add melted butter or oil-prepared mustard, salt and vinegar to taste. The potato increases the quantity of dressing, and cannot be distinguished from eggs.

Pickled Oysters.—Select the largest oysters, drain off their liquor, and wash them in clear water; put them in a stew-pan with water proportioned to the number of oysters, some salt, blades of mace, and whole black pepper. Stew them a few minutes, then put them in a pot, and when cold, add as much pale vinegar as will give the liquor an agreeable acid.

Clover Vinegar.—Put a large bowl of molasses in a crock and pour over it nine bowls of boiling rainwater; let it stand until milk warm, put in two quarts of clover blossoms, and two cups of bakers' yeast; let it stand two weeks, and strain through a towel. Nothing will mold in it.

Salad Dressing.—Six tablespoonfuls of melted butter, six tablespoonfuls of cream, one teaspoonful of salt, half teaspoonful of pepper, one teaspoonful of ground mustard, one cup of vinegar; then add three eggs beaten to a foam, remove from the fire and stir.

Fruit Salad.—A new dish with which epicures tempt fate and give an impetus to stomach anodynes is composed of sliced oranges, sliced pine-apples, sliced bananas, sliced hard-boiled eggs, sliced cucumbers, vinegar and sugar. It is called a fruit salad.

Sweet Pickles.—Take eight pounds of green tomatoes and chop fine; add four pounds of brown sugar, and boil down three hours; add one quart of vinegar, a teaspoonful each of mace, cinnamon, and cloves, and boil about fifteen minutes. Let it cool, and put into jars or other vessel.

Chili Sauce.—Twelve ripe tomatoes, pared, two large peppers chopped fine, one large onion chopped fine, two teacups of vinegar, one tablespoonful salt, one cup brown sugar, one teaspoonful each of allspice, nutmeg, cloves, and ginger. Boil all together.

Currant Catsup.—To five pints of strained currants add three pounds of sugar, one pint of vinegar, and a tablespoonful of cinnamon, one of pepper, one of cloves, one of allspice, one-half of salt; scald them well three-quarters of an hour; then put it in bottles and cork tight.

Grape Catsup.—Five pounds of grapes; boil and press through colander; two and a half pounds of sugar, one pint of vinegar, one tablespoonful each of cinnamon, cloves, allspice, and cayenne pepper, and half a tablespoonful of salt. Boil until the catsup is rather thick.

Preserved Tomatoes.—A pound of sugar to a pound of tomatoes. Take six pounds of each, the peel and juice of four lemons, and a quarter of a pound of ginger tied up in a bag. Boil very slowly for three hours.

Spiced Currants.—Three pounds of sugar to seven pounds of currants, one teaspoonful of cinnamon, one of cloves, one of allspice, pepper if desired. Boil half an hour, stirring enough to prevent burning. Spiced currants are especially good with meat.

Tomato Butter.—Sixteen pounds nice tomatoes, one quart vinegar, eight pounds sugar. Boil all together until thick. When half done add two large spoonfuls of cinnamon, one of ground mace, and a teaspoonful of cloves or allspice.

Hot Slaw.—Shave the cabbage fine; put it on with just water enough to cook it; when it is done put a little milk in, salt and pepper; then rub a little flour in some butter and stir in. An egg may be stirred in in place of the flour.

Cucumber Salad.—Peel and slice cucumbers, mix them with salt, and let them stand half an hour; mix two tablespoonfuls salad oil and the same quantity of vinegar, and a tablespoonful of sugar and one of pepper for the dressing.

Bread and Rolls.

Eight Points in Bread-making.—1. Good wheat flour. Some varieties of wheat, such as are deficient in gluten, will not make good flour.

2. A good miller to grind the wheat. The bread-maker should be sure to find the good miller.

3. The wheat should not be ground when very dry. Choose a "wet spell" for the grinding.

4. The flour should be sifted before using, to separate the particles.

5. Good yeast. This made from new hops. Stale hops will not, with certainty, make lively yeast.

6. Thorough kneading. After it has had enough, knead it a while longer.

7. Do not let the dough rise too much. Nine out of every ten bread-makers in this country let their bread "rise" until its sweetness has been destroyed.

8. The oven can be too hot as well as too cool. The "happy medium" must be determined and selected.

There are three kinds of bread, viz.: Sweet Bread, Bread and Sour Bread. Some housewives make sour bread, a great many make bread, but few make sweet bread. "Sweetness" in bread is a positive quality that not many bread-makers have yet discovered.

To Make Graham Bread.—Set the sponge to rise over night, using milk instead of water, and adding for every three quarts of flour a cup of molasses. In the morning, add a little salt and enough of flour to make a dough just thick enough not to be molded. Put in baking-tins to rise, and when light bake in a moderate oven. Do not mold at all. Rye bread and graham bread should be made soft; molding spoils the bread, making it hard, dry, and chippy.

To Keep Bread Moist.—Have the dough stiff when it is set for the last rising. The larger the proportion of flour to that of moisture in the dough the longer it will keep moist. After the bread is baked and cold, put it in a tin box or an earthen jar with close cover, and keep it covered tightly. Bread thus made, and kept cool, and always from the air, will last and be moist for a week.

Home-Made Crackers.—Beat two eggs very lightly, whites and yelks together; sift into them a quart of flour, a teaspoonful of salt; add a tablespoonful each of butter and lard, and nearly a tumblerful of milk; work all thoroughly together; take a fourth of the dough at a time and roll out half as thick as a milk cracker, cut in small rounds, and bake quickly to a light brown.

Rice Bread.—Rice bread makes a pleasing variety at the breakfast table. Take one pint of well-cooked rice, half a pint of flour, the yelks of four eggs, two tablespoonfuls of butter melted, one pint of milk and half a teaspoonful of salt; beat these all together, then, lastly, add the whites of the four eggs, which you have beaten to a stiff froth. Bake in shallow pans or in gem tins. Serve warm.

Southern Batter-Bread or Egg-Bread.—Two cups white Indian meal, one cup cold boiled rice, three eggs well beaten, one tablespoonful melted butter, two and a half cups milk, or enough for soft batter, one teaspoonful salt, a pinch of soda. Stir the beaten eggs into the milk, the meal, salt, butter, last of all the rice. Beat well three minutes, and bake quickly in a shallow pan.

Indian Bread.—One pint of sweet milk, two tablespoonfuls of molasses, a little salt, one yeast cake, and for every cup of wheat flour put in two of Indian meal until as thick as pound cake. Turn into well-buttered tins and set in a warm place to rise over night. Then set in a slow oven to bake about three-fourths of an hour.

Squash Biscuit.—One pint of strained squash, one half cup of yeast, one small cup of sugar, and a piece of butter the size of an egg; beat the squash, butter and sugar thoroughly, add yeast and beat again, add flour till quite stiff to stir with a spoon, let it stand over night, in the morning put in gem pans, or make into biscuit, let rise and bake; these should be eaten while hot.

Brown Bread.—One pint cornmeal, pour over it one pint boiling water, teacup molasses, shorts or graham flour enough to make a stiff batter, two eggs, one teaspoonful of soda dissolved in a little boiling water; steam three hours by putting in a pan in a steamer over a pot of hot water; keep the water boiling all the time.

Bread Cheesecakes.—Slice a penny loaf as thin as possible, pour on it a pint of boiling cream. When well soaked, beat it very fine, add eight eggs, half a pound of butter, a grated nutmeg, half a pound of currants, a spoonful of brandy or white wine. Beat them up well together, and bake in raised crusts or patty pans.

Graham Gems.—Take cold water and make a batter of graham flour, a trifle thicker than for griddle cakes; salt a little if you like; bake in iron gem pans; the pans should be well heated before the batter is put in; bake in a very hot oven about twenty minutes. It will improve them to use part sweet milk, though they are good without.

Oatmeal Crackers.—One teacup of oatmeal, and water enough to make a dough; mix well and quick; if it will bear to be rolled out with the rolling pin, roll it; keep at it in the same way until it is one-quarter of an inch thick; do it very quickly or it will dry; make only dough enough at one time for one cracker; do not brown in baking.

Rosettes.—Beat the yelks of three eggs very light until they thicken. Add one quart of milk and one tablespoonful of melted butter and a teaspoonful of salt. Mix three teaspoonfuls of baking powder with three cups of flour, and add to the milk and eggs. When all the lumps are beaten out add the whites of the eggs whipped to a stiff froth. Bake immediately in muffin pans in a quick oven.

French Rolls.—One pint milk, small cup yeast, and flour enough to make a stiff batter; let them rise well, add one egg, one tablespoonful batter, and flour enough to make it stiff enough to roll; knead well and let it rise; then knead again, roll out, cut with round tin, put in a pan and let them rise until very light; bake quickly and you will have delicious rolls. Mix in the morning and have them for tea.

Tea Rolls.—One pint of milk, one quart of flour, two tablespoonfuls of butter or butter and lard, one-half Vienna yeast cake. This makes the sponge. Let it raise, salt it, dissolve a very small quantity of soda, and put into the sponge. Mix it with a quart of flour and let it raise again, then cut out and put in pans, to raise very light before putting into the oven.

Scotch Shortbread.—Rub together into a stiff short paste two pounds of flour, one pound of butter, and six ounces of loaf sugar. Make it into square cakes about a half-inch thick, pinch them all along the edge at the top, dock over the whole surface of the cake, put them on tins so as to touch each other by their edges, and bake in a moderate oven.

French Toast.—Beat four eggs very light, and stir with them one pint of milk; slice some nice white bread, dip the pieces into the egg and milk, then lay them into a pan of hot butter and fry brown. Sprinkle a little powdered sugar and cinnamon or nutmeg on each piece, and serve hot.

German Cream Biscuits.—Take four ounces of butter, six ounces of powdered loaf sugar, seven ounces of flour, one tablespoonful of fresh cream, and one egg. Make the above into a dough, beating it well; then roll it out very thin, cutting it into square pieces two inches long and one broad. Bake in a quick oven, and when done they should be a light yellow brown.

Graham Biscuits.—Three cups graham flour, one cup white do., three cups of milk, two tablespoonfuls of lard or butter, one heaping large spoonful of white sugar, one saltspoonful of salt, one teaspoonful of soda, two teaspoonfuls cream of tartar; mix and bake as ordinary soda biscuit. They are good cold.

Oatmeal Gems.—One beaten egg, one cup of sweet milk, one cup of cold oatmeal pudding, beat all together, add half a teaspoonful of soda, and one and one-half cups of flour. This quantity will fill the gem pan. Does not hurt some dyspeptics.

Breakfast Rolls Without Soda.—Two eggs, one and a half cups of milk, a teaspoonful of salt, and flour enough to make a thick batter. These must be baked in an iron gem pan, or they will be a complete failure. A quick oven is desirable.

Dyspepsia Bread.—One pint bowl of graham flour; dissolve one-half a teaspoonful of soda in two-thirds of a cup of yeast and add to the mixture one teacup of molasses; pour in sufficient warm water to make it somewhat thinner than flour bread.

Oatmeal Wafers.—Oatmeal wafers are relished by babies and older children, too. Take a pint of oatmeal and a pint of water, with almost a teaspoonful of salt; mix and spread on buttered pans; make it just as thin as it is possible and yet have the bottom of the pan covered; bake slowly.

Oatmeal Biscuit.—Take half a pound medium oatmeal, quarter of a pound flour, one dessertspoonful of baking powder; mix with two ounces butter and half a gill of milk, made hot in a saucepan. Roll out quickly, and bake in very thin cakes.

Light Rolls.—Boil four potatoes; mash them and put into a pint of boiled milk, two tablespoonfuls of butter melted in the milk; flour enough to make a stiff batter; half a pint of yeast, one teaspoonful of salt.

Graham Wafers.—Put a pinch of salt into one-half pound of graham flour; wet it with one-half pint of sweet cream; mix quickly and thoroughly; roll out as thin as possible, and cut in strips; prick and bake in a quick oven.

Good Brown Bread.—Four cups of cornmeal, three of rye, one of molasses, one large teaspoonful of soda dissolved in warm water. Mix very thin, steam three hours, and bake half an hour. Try it.

Railroad Yeast.—One tablespoonful of ginger, one teaspoonful of soda, one pint of boiling water; thicken with coarse flour or middlings; let it rise, and set in a cool place. Use a teaspoonful to a baking of salt-rising bread.

Rice Biscuits.—Take half a pound of sugar, half a pound of the best ground rice, half a pound of butter, and half a pound of flour, and mix the whole into a paste with eggs (two are sufficient for this quantity).

Indian Meal Puffs.—In one quart of boiling milk stir eight tablespoonfuls of meal, four spoonfuls of sugar; boil five minutes, stirring all the time; when cool add six beaten eggs; pour in buttered cups; bake half an hour.

Steamed Brown Bread.—One quart of Indian meal, one pint of rye flour; stir these together and add one quart of sweet milk, one cup of molasses, two teaspoonfuls of soda, and a little salt. Steam for four hours.

Tea Puffs.—Two and one-quarter cups flour, three cups milk, three eggs —whites and yelks beaten separately; three teaspoonfuls of melted butter, a little salt. Bake in muffin tins in a hot oven.

Block Biscuits.—Half a pound of butter beaten up to a cream, half a pound of ground rice, three-quarters of a pound of flour, half a pound of loaf sugar, four eggs, and a little sal volatile.

Old Maid Bread.—One quart of flour, two eggs, two tablespoonfuls of lard, one teaspoonful of salt, one teacup of yeast, one cup of milk; make up in a soft dough; reserve one-third of the flour for second rising.

Rice Biscuits.—Sift seven ounces of sugar; then add to it half a pound of the best ground rice, seven ounces of butter, seven ounces of flour, and mix it into a paste with eggs—two are sufficient for this quantity.

Ginger Biscuits.—One pound of flour, half a pound of fresh butter, half a pound of powdered lump sugar, three-quarters of an ounce of ground ginger, two eggs. Bake five minutes in a quick oven.

Indian Bread.—Two cups of Indian meal, one-half cup each of rye meal and wheat flour, two thirds of a cup of molasses, one pint of sour or buttermilk, one teaspoonful of saleratus or cooking-soda, one teaspoonful of salt.

Egg Sandwiches.—Boil fresh eggs five minutes; put them in cold water, and when quite cold peel them; then, after taking a little white off each end of the eggs, cut the remainder in four slices. Lay them between bread and butter.

Corn Gems.—Two cups cornmeal, two cups flour, two cups sweet milk, two eggs, three heaping teaspoonfuls of baking-powder, one-half cup butter, one-half cup sugar; bake in gem pans.

Improving Bread.—If, when bread is taken from the oven, the loaves are turned topside down in the hot tins, and are allowed to stand a few minutes the crust will be tender and will cut easily.

Tea Rusks.—Three cups of flour, one cup of milk, three-fourths of a cup of sugar, two heaping tablespoonfuls of butter, melted, two eggs, three teaspoonfuls of baking-powder.

Johnny Cake.—Take one pint of milk, one pint of meal, three tablespoonfuls of flour, two tablespoonfuls sugar, one tablespoonful butter and one egg.

Tea Biscuits.—Two pounds of flour, two ounces of butter, one cup of milk, one or two eggs, half a cup of sugar, one cup of yeast; set at night, bake in the morning.

Cottage Bread.—One quart of flour, one large spoonful of sugar, one of butter, one egg, one teacup of yeast; put to rise, and bake as biscuits.

Jellies and Preserves.

To Preserve Pine-Apples in Slices.—This can be made with the West Indian pines. Choose ripe but sound ones, and cut them into slices about one inch thick, and cut off the rind. Weigh the slices, and to every two pounds of fruit put one pound and three-quarters of white sifted sugar. Boil them together in a preserving pan for half an hour, and, if the slices are then tender, take them out carefully with a wooden spoon and place them upon a deep dish, boil the syrup for a short time longer, and then pour it over the slices of pine-apple. This process must be repeated for three successive days, after which the preserves may be put into jars and covered.

Russian Jelly for Invalids.—Instead of throwing away the peel and core of apples from making a pie or pudding, put them in a jar and pour over them a pint of hot water; put the jar by the fire or in the oven until the water tastes strongly of the apples; strain the apple-water off, and throw away the peel; then add to the apple-water one tablespoonful of large sago; set it to the fire until the sago has absorbed all the water; then put it in a mold, and it will be ready for use; to be eaten either hot or cold. A little lemon juice added improves the flavor. The proportion of peel and water must be according to the quality of the apples, as some are so much sharper than others. No decay should be allowed to be in the peel. Rhubarb may be used in the same way. The jelly should taste strongly of fruit. This jelly is most refreshing in sickness.

Grape Preserves.—Grapes partly ripe are delicious preserved in the following manner: Pick out those that are knotty or wormy; take the rest, a few at a time, in a coarse sieve, working them around with the hand until the seeds are loosened, when they will drop through, leaving the skins and pulp in the sieve. Drain the juice off the seeds, and to every pound of pulp, skin, and juice, allow half a pound of white sugar. Put all into the preserving kettle and cook slowly about three-quarters of an hour. Put hot into jars, a brandy paper on top, and seal up.

Frosted Currants.—Currants, white of egg, cold water, pulverized sugar. Pick fine, even bunches, and dip them one at a time into a mixture of frothed white of egg and a very little cold water; drain them until nearly dry, and dip them in pulverized sugar; repeat the dip in sugar once or twice, and lay them upon white paper to dry. They will make a beautiful garnish for jellies and charlottes, and look well heaped in a dish by themselves or with other fruit. Plums and grapes are very nice frosted in the same manner. Currants mixed with a sufficient quantity or raspberries, put in a glass bowl and eaten with powdered sugar and plain cream, make a very nice dish.

Chicken Jelly.—Cut half of an uncooked chicken into small pieces and break the bones; pour over it a quart of cold water, and boil slowly until it

is reduced to less than half; season with salt and a little pepper, if the latter is allowed the invalid. Strain through a colander, then through a jelly-bag into a mold or bowl. If the chicken is quite tender, boil carefully the breast of the other half of it; cut it into dice and put it into the mold or bowl, and cover it with the liquid. When the jelly has hardened, scrape off the layer of fat at the top of the mold before turning the jelly on a platter.

Mock Champagne Jelly.—Take one quart of fine cider, mix this with one pound of loaf sugar or sugar to taste, the juice of four lemons, the grated rind of one, and some pieces of stick cinnamon, the whites of two eggs well beaten, one box of gelatine; soak the gelatine in a pint of cold water one hour, then add a pint of boiling water, the cider and other ingredients; stir the mixture until the gelatine is well dissolved; then put it on the fire and boil five minutes, strain through a jelly-bag into molds, set in a cool place or on ice to harden.

Preserved Cherries.—To ten pounds of cherries allow five pounds of sugar; stone the fruit and put in a porcelain kettle in layers with the sugar; let it heat slowly until the juice is drawn out, or it may stand in a cool place, even over night; when stewed until tender, take the cherries from the syrup in a little strainer, and put them in cans placed on a board in boiling water. Boil the syrup until thick, then fill the cans and fasten the covers.

Hints About Making Preserves.—It is not generally known that boiling fruit a long time, and skimming it well, without the sugar and without a cover to the preserving pan, is a very economical and excellent way—economical, because the bulk of the scum rises from the fruit, and not from the sugar, if the latter is good; and boiling it without a cover allows the evaporation of all the watery particles therefrom; the preserves keep firm and are well flavored. The proportions are, three-quarters of a pound of sugar to a pound of fruit. Jam made in this way, of currants, strawberries, raspberries, or gooseberries, is excellent.

Lemon Syrup.—Take a dozen lemons; slice them thin; take ten pounds best white sugar; place a layer of sugar and one of lemons in an earthen jar; let them remain over night, then pour as much water over them as will make a syrup; place the jar in a kettle of water, and let them simmer but not boil; strain and bottle, and you will have a delicious flavoring when lemons are expensive. Lemonade can be made from it by using a few spoonfuls in water. The lemons can be placed on a plate after they are strained from the syrup and used in preserves for flavoring.

Apple Jelly.—Make a syrup of a pound of sugar, putting in sufficient water to dissolve it; when boiled enough, lay it in the peeled and cored halves of some large sour apples, let them simmer till tender, then lay them carefully in a dish so that they will remain unbroken and in good shape; add another pound of sugar to the syrup, let it boil, skim it, and when partly cool pour it over the apples; when the dish gets cold each dainty piece of apple will be surrounded by a delicious jelly; eat them with cream.

Orange Jelly.—One-half box of gelatine soaked in one-half pint of cold water for half an hour; then add the juice of five oranges and two lemons and one and one-half cups white sugar; turn on one pint of boiling water and set the pail containing the ingredients in a kettle of boiling water to heat, but do not let it quite boil; then strain into an earthen vessel to cool.

Before bringing to the table cut in squares and place in a glass sauce dish. This is much liked, and is very nice for the sick.

Citron or Watermelon Preserves.—Peel and cut eight pounds of rinds, soak twenty-four hours in salt water (three tablespoonfuls in water enough to cover), soak again in alum water, three tablespoonfuls of alum as above; then soak in fresh water twenty-four hours. Take one ounce white ginger root to one and a half gallons water, boil till tender enough to pierce with a straw; then to eight pounds of fruit make a syrup of seven pounds of sugar, boil till transparent and season with cinnamon; delicious.

Orange Marmalade.—Take equal weights of sour oranges and sugar. Grate the yellow rind from a fourth of the oranges. Cut all the fruit in halves at what might be called the "equator." Pick out the pulp, and free it of seeds. Drain off as much jnice as you conveniently can, and put it on to boil with the sugar. Let it come to a boil. Skim and simmer for about fifteen miuutes, then put in the pulp and grated rind, and boil fifteen minutes longer.

Uncooked Currant Jelly.—To one pint of currant juice add one pound of granulated sugar, stir the juice very slowly into the sugar until the sugar is dissolved, then let it stand twenty-four hours and it will be stiff jelly. Tie it with paper dipped in brandy, and set it in the sun. Half a bushel of currants makes twenty-two one-half pint glasses of jelly.

Calf's Foot Jelly.—Take two calves' feet; add to them one gallon of water; boil them down to one quart; strain, and when cold remove all fat; then add the whites of six or eight eggs (well beaten), half a pound of sugar and the juices of four lemons; mix well. Boil for a minute, constantly stirring; then strain through a flannel bag.

Raspberry Jam.—To every quart of ripe raspberries, allow a pound of the best loaf sugar. Put sugar and berries into a pan, and let them stand two or three hours. Then boil them in a porcelain kettle, taking off the scum carefully. When no more scum rises, mash them and boil them to smooth marmalade. When cold, put them in glass tumblers.

Peach Butter.—Pare ripe peaches and put them in a preserving kettle, with sufficient water to boil them soft; then sift through a colander, removing the stones. To each quart of peach put one and one-half pounds sugar, and boil very slowly one hour. Stir often, and do not let them burn. Put in stone or glass jars and keep in a cool place.

Coffee Jelly.—Take one package of Cox's gelatine and dissolve it in a pint of cold water. Let it stand until well dissolved, and then put two teacups of strong hot coffee in a quart cup, fill the measure up with boiling water and stir gelatine, coffee and water together with a pint of sugar; after stirring let it settle, and pour the mixture through a strainer into molds. To be eaten cold with cream and sugar.

White Currant Jam.—Boil together quickly for seven minutes equal quantities of fine white currants carefully picked from their stalks, and of the best pounded white sugar passed through a sieve. Stir the preserve gently the whole time, and be careful to skim it thoroughly. Just before it is taken from the fire, throw in the strained juice of one good lemon to four pounds of the fruit.

Preserved Citron.—Cut the citron in thin slices, pare off the outside rind and take out all the seeds, put in the preserve kettle with water enough to cover it; boil till it can be pierced easily with a fork, skim it out and strain the water, placing it back in the kettle; allow three-quarters of a pound of sugar to a pound of citron; dissolve the sugar in the liquor; cut three or four lemons into it and let it boil till it is as thick as required, then put in the citron and boil; when it is transparent, then it is done; if boiled too long the citron will be tough.

Plum Marmalade.—Rub the plums, after draining, through a sieve or colander to take out the stones and skins. Add half a pound of sugar for each pint of pulp, boil slowly, stirring well to prevent burning, until it is a smooth thick paste. Excellent marmalade is made by mixing the sifted pulp of wild plums and crab apples.

Gooseberry Jelly.—Boil six pounds of green unripe gooseberries in six pints of water (they must be well boiled, but not burst too much); pour them into a basin and let them stand covered with a cloth twenty-four hours; then strain through a jelly bag, and to every pint of juice add one pound of sugar; boil for an hour, then skim it and boil for one-half hour longer.

Spiced Peaches.—Pare, stone, and halve the fruit; allow nine pounds of peaches to four of sugar, and nearly one pint of vinegar; boil the fruit in water until tender; then pour off, and add the sugar and vinegar, with a few whole cloves, cinnamon and a little mace. Boil half an hour.

Quince Marmalade.—Pare, core and quarter the quinces; boil them gently, uncovered, in water until they begin to soften; then strain them through a hair sieve, and beat in a mortar or wooden bowl to a pulp; add to each pound of fruit three-quarters of a pound of sugar; boil it till it becomes stiff, and pour into small molds.

Blackberry Jelly.—This preparation of the blackberry is more agreeable than the jam, as the seeds, though very wholesome, are not agreeable to all. It is made in the same way as currant jelly; but the fruit is so sweet that it only requires half the weight of the juice in sugar.

Jellies Without Fruit.—To one pint of water put one-fourth of an ounce of alum; boil a minute or two; then add four pounds of white sugar; continue the boiling a little; strain while hot; and, when cold, put in half a twenty-five cent bottle of extract of vanilla, strawberry, lemon, or any other flavor you desire for jelly.

Crab Apple Jelly.—Cut out the eyes and stalks of the apples; halve them and put in a preserving kettle with enough water to prevent burning. Cook until soft; then strain through a sieve, and afterward through a muslin bag; to every pound of juice allow one and one-quarter pounds of sugar. Boil gently for twenty minutes.

Lemon Jelly.—Isinglass, two ounces; water, one quart, boil; add sugar, one pound, clarify, and, when nearly cold, add the juice of five lemons, and the grated yellow rinds of two oranges and two lemons; mix well, strain off the peel, and put it into glasses or bottles.

Blackberry Jam.—To each pound of fruit add three-fourths of a pound of sugar; then put together and boil from one-half to three-fourths of an hour.

Currant Jelly.—Fill a jar with currants and place it in a kettle of boiling water. Boil till the fruit is well softened, stirring frequently, then strain through a cloth, and to every pint add a pound of white sugar. Boil ten minutes, skimming until quite clear. Black currant or grape jelly can be made in the same way.

Apple Jam.—Core and pare the apples; chop them well; allow equal quantity in weight of apples and sugar; make a syrup of the sugar by adding a little water, boiling and skimming well, then throw in a little grated lemon peel and a little white ginger. Boil until the fruit looks clear.

Plum Preserves.—Weigh your plums, scald them, put on a dish or waiter; be sure to strain; weigh as much sugar as fruit, and to every pound add a gill of water; let sugar boil, skim, add scalded fruit, cook two hours and a half; put in air-tight jars.

Pickled Peaches and Plums.—To seven pounds fruit, three pounds sugar, one quart vinegar, one ounce cloves, one ounce cinnamon. Scald vinegar and sugar three mornings in succession, and pour on the fruit. The third morning scald altogether.

Tapioca Jelly.—Wash eight ounces of tapioca well; then soak in one gallon fresh water, five or six hours; add the peels of eight lemons, and set all on to heat; simmer till clear; add the juice of the eight lemons with wine and sugar to taste; then bottle.

Isinglass Jelly.—Put four ounces isinglass and two ounces cloves into one gallon water, boil it down to half a gallon; strain it upon four pounds of loaf sugar; add, while cooling, a little wine; then bottle.

Gooseberry Jelly.—Sugar, four pounds; water, two pounds; boil together; it will be nearly solid when cold; to this syrup, add an equal weight of gooseberry juice; give it a short boil, cool, then pot it.

Cranberry Jelly.—Make a very strong isinglass jelly. When cold, mix it with a double quantity of cranberry juice. Sweeten and boil it up; then strain it into a shape. The sugar must be good loaf, or the jelly will not be clear.

Peach Marmalade.—Peaches too ripe for preserving answer for marmalade. Pare and quarter them, allowing three-quarters of a pound of sugar to each pound of fruit, and half a pint of water to each pound of sugar. Boil one hour and a half, stirring constantly.

Gooseberry Jam.—Take what quantity you please of red, rough, ripe gooseberries, take half the quantity of lump sugar, break them well and boil them together for half an hour or more, if necessary. Put into pots and cover with paper.

Pickled Apples.—Apple pickles are delicious. Pare and halve the apples, removing the cores carefully, to keep them in good shape. Steam till soft. Put spiced vinegar over them.

Puddings, Pies, Etc.

Apple Fritters.—First pare the apples, and then with an apple-corer cut out the core from the center of each; then cut them across in slices

about one-third of an inch thick, having a round opening in the center. Next make a fritter batter by the following recipe: Beat three eggs well; add a part of one pint of milk and a little salt; then the remainder of the pint of milk and one pint of flour alternately, beating it all quickly. The slices of apples must now be immediately dipped in this batter and fried in boiling lard; sprinkle over with sugar and serve in a circle, one overlapping the other, with or without sweet sauce in the center.

Amber Pudding.—Four eggs, their weight in sugar, butter and flour, peel of one lemon, and grated rinds of two; beat the butter with your hand to a cream, then add the flour, sugar and beaten eggs by degrees, then the peel and juice of the lemons; butter a mold, and when all is well mixed fill it quite full; put a buttered white paper over the top and tie well over with a cloth, put in a pan of boiling water and boil for about four hours.

Apple Charlotte.—Take a loaf of stale bread, and butter the slices; pare and slice a dozen apples; take a lemon, grate the skin, and save the juice; place at the bottom of a stoneware baking dish a layer of apples; scatter brown sugar on it, some of the lemon gratings, and a little juice; then put in a layer of the buttered bread; keep on until your dish is full, having the crust on top; bake in a moderately hot oven. Do not make it too sweet.

Apple Pudding.—Peel and quarter enough apples to cover the bottom of a deep tin plate; then make a batter of sour milk, soda and flour, with a tablespoonful of lard to enough flour to make a batter that will cover the apples. This should not be thicker than for pancakes. Pour it over the apples and bake till brown. Then, when done, turn it on a large plate with the crust down. Over the apples scatter sugar and cinnamon.

Apple Souffle.—One pint of steamed apples, one tablespoonful of melted butter, half a cup of sugar, the white of six eggs and the yelks of three, and a slight grating of nutmeg. Stir into the hot apples, the butter, sugar, and nutmeg, and the yelks of the eggs well beaten. When this is cold, beat the whites of the eggs to a stiff froth, and stir into the mixture. Butter a three-pint dish, and turn the souffle into it. Bake thirty minutes in a hot oven. Serve immediately with any kind of sauce.

All the Year Round Pudding.—Line a pie-dish with paste, spread on three ounces of any kind of jam (raspberry is the best); then beat well in a basin the following: Three ounces of bread crumbs, the same of sugar and butter, the rind and juice of half a large lemon; add this to the pastry and jam, and bake half an hour.

An Excellent Pudding.—One-half pound suet, shred fine; one half pound grated bread crumbs; one-quarter pound of loaf sugar, the yelks of four eggs and whites of two well beaten; two tablespoonfuls of orange marmalade or sliced citron, if preferred. To be put into a butter mold and boiled for two hours. To be served with wine poured over it, or sauce.

Pudding a l'Elegante.—Cut thin slices of light white bread, and line a pudding-shape with them, putting in alternate layers of the bread and orange marmalade, or any other preserve, till the mold is nearly full. Pour over all a pint of warm milk, in which four well-beaten eggs have been mixed. Cover the mold with a cloth, and boil for an hour and a half. Serve with wine sauce.

Delicious Apple Sauce.—Pare and slice thin as many apples as you wish. Put them into a tin basin or pudding dish, with enough sugar to make them sweet and a little water. Bake slowly until soft. They will turn a rich red, and have a flavor far exceeding stewed apples.

Apple Dumplings.—Make them the usual way, place them in a deep pudding dish; make a liquor of water, sugar, butter, and a little nutmeg; the liquor should very nearly cover the dumplings; bake on one side, turn them on the other; bake about three-fourths of an hour.

Albany Puffs.—Beat the yelks of six eggs until they are very light; stir in a pint of sweet milk, a large pinch of salt, the whites of the eggs beaten to a froth, and flour enough to make a batter about as thick as boiled custard. Bake in gem pans in a quick oven.

Apple Custard.—Take a half cup of melted butter, two cups sugar, three cups stewed apples, four eggs, whites and yelks separately beaten. Bake in pie plates in bottom crust.

Brown Betty.—Take one cup bread crumbs, two cups chopped sour apples, one half cup sugar, one teaspoonful cinnamon, two tablespoonfuls butter cut into small bits. Butter a deep dish and put a layer of chopped apple at the bottom, sprinkle with sugar, a few bits of butter and cinnamon, cover with bread crumbs, then more apple. Proceed in this way until the dish is full, having a layer of crumbs on top. Cover closely and steam three quarters of an hour in a moderate oven, then uncover and brown quickly. Eat warm with sugar and cream, or sweet sauce. This is a cheap but good pudding, better than many a richer one.

Bread Pudding.—Soak two or three French rolls cut into slices in a pint of cream or good milk; add the yelks of six eggs, beaten, some sugar, orange-flower water, three pounded macaroons, and a glass of white wine; tie it up in a basin, or buttered cloth; put the pudding in boiling water, and let it boil for half an hour. Serve with wine sauce.

Baked Lemon Pudding.—Mix the following ingredients together in the order in which they are placed: Moist sugar, one-quarter pound; bread crumbs, six ounces; eggs, well beaten, three; lemon peel grated and juice, two; bake one and a half hours in a moderate oven.

Bird's Nest Pudding.—Pare and core as many apples as will stand in a dish, and fill the holes with sugar. Make a custard of a quart of milk, eight eggs, and a quarter of a pound of sugar. Pour it over the apples, grate a nutmeg over the top, and bake one hour.

Fried Bananas.—Peel and slice the bananas, sprinkle with salt, dip in thin batter, and fry in butter. Serve immediately.

Cup Plum Pudding.—Take one cup each of raisins, currants, flour, bread crumbs, suet, and sugar; stone and cut the raisins, wash and dry the currants, chop the suet, and mix all the above ingredients well together; then add two ounces of candied peel and citron, a little mixed spice, salt, and ginger, say half a teaspoonful of each; stir in four well-beaten eggs and milk enough to make the mixture so that the spoon will stand upright in it; tie it loosely in a cloth, or put it in a mold; plunge it then into boiling water, and boil for three and a half hours.

Cranberry Sauce.—Wash and pick over the cranberries; put on to cook in a tin or porcelain vessel, allowing a teacup of water to each quart. Stew slowly, stirring often until they are thick as marmalade. Take from the fire in little over an hour, if they have cookod steadily; sweeten plentifully with white sugar and strain through a coarse net into a mold wet with cold water. Do this the day before using, and at dinner time turn from the mold into a glass dish.

Chocolate Pudding.—One quart of milk, fourteen even tablespoonfuls of grated bread crumbs, twelve tablespoonfuls of grated chocolate, six eggs, one tablespoonful vanilla; sugar to make very sweet. Separate the yelks and whites of four eggs; beat up the four yelks and two whole eggs together very light with the sugar. Put the milk on the range, and when it comes to a perfect boil pour it over the bread and chocolate; add the beaten eggs and sugar, and vanilla; be sure it is sweet enough; pour into a buttered dish; bake one hour in a moderate oven. When cold, and just before it is served, have the four whites beaten with a little powdered sugar, and flavor with vanilla, and use as a meringue.

Chocolate Cream Custards.—Set to boil a quart of milk; mix with half a cup of cold milk two ounces of grated sweet chocolate, pour some of the boiling milk into it, and then pour all back into the pan of boiling milk, stirring it all the time; when quite heated and about coming to the boiling point, add the yelks of six eggs which have been beaten with a cup of powdered sugar; when these are nicely blended add three whites, beaten with a little vanilla, keeping the three other whites for frosting; put in cups, and a tablespoonful of the frosting on the top of each cup.

Cranberry Pudding.—Cranberry pudding is made by pouring boiling water on a pint of dried bread crumbs; melt a tablespoonful of butter and stir in. When the bread is softened add two eggs, and beat thoroughly with the bread. Then put in a pint of the stewed fruit and sweeten to your taste. Bake in a hot oven for half an hour. Fresh fruit may be used in place of the cranberries. Slices of peaches put in layers make a delicious variation.

Coffee Custard.—Mix one egg with a cup of freshly-ground coffee, pour on it a pint of boiling water; boil five minutes. Pour it off clear into a saucepan, add a pint of cream and boil. Beat from five to eight eggs with one and one half cups of sugar, and pour the boiling mixture over this, stirring it well. Set the whole in boiling water, and stir until it thickens.

Cranberry Roll.—Stew a quart of cranberries in just water enough to keep them from burning. Make very sweet, strain and cool. Make a paste, and when the cranberry is cold spread it on the paste about an inch thick. Roll it, tie it close in a flannel cloth, boil two hours, and serve with sweet sauce. Stewed apples or other fruit may be used in the same way.

Delicious Fritters.—Put three tablespoonfuls of flour into a bowl, and pour over it sufficient hot water to make it into a stiff paste, taking care to stir it well to prevent its getting lumpy. Leave it a little time to cool, and then break into it, without beating them first, the yelks of four eggs, the whites of two, and stir and beat all together. Have your fat or lard hot, and drop a dessertspoonful of batter in at a time, and fry a light brown. Serve on a hot dish with a spoonful of jam or marmalade dropped in between each fritter.

Crow's Nest.—Fill a deep pudding tin or dish with apples cut in thin slices; sugar and cinnamon, or lemon, to sweeten and flavor to taste, and a little water; cover with a thick crust; bake until apples are tender; serve hot with hard sauce, or with cream and sugar; be sure to cut air holes in the crust to let the steam escape.

Cream Fritters.—Beat three eggs to a froth, add half a pint of cream, the same of milk, a teaspoonful of salt, one pint flour, two teaspoonfuls baking powder; stir to a smooth batter; fry in hot lard the same as doughnuts. These are good hot or cold. Serve with sweetened cream or maple molasses.

Cake Pudding.—Take odd bits of cake (if two or three kinds all the better), break in small pieces, put them in a pudding dish which has been previously buttered, make a rich custard; pour over the cake; bake or steam. It is made still nicer by adding cocoanut frosting, and setting in the oven till of a light brown.

Cocoanut Pudding.—One-half pound of butter, one-half pound of sugar, whites of eight eggs whipped to a froth. The white portion of one cocoanut grated into minute particles. Grease pan with butter, and bake. For this pudding desiccated cocoanut answers as well as fresh cocoanut.

Custard Pudding.—Take a pint of cream, six eggs well beaten, two spoonfuls of flour; half a nutmeg grated, and salt and sugar to taste; mix them together; butter a cloth and pour in the batter; tie it up, put it into a saucepan of boiling water, and boil it an hour and a half. Serve with melted butter.

Cream Batter Pudding.—Half pint sour cream, half pint sweet milk, half pint flour, three eggs, half teaspoonful soda, a little salt.. Beat eggs separately, adding the yelks last. Bake in a slow oven, and you will find this the queen of puddings.

Egg Pudding.—Take any number of eggs, their weight in flour, brown sugar and butter, and a few currants or chopped raisins, as preferred. Mix well together by means of the eggs. Bake in buttered molds; serve hot, with wine sauce.

Cracker Pudding.—Pour one quart boiling water over six soft crackers, let stand until very soft; add three or four eggs, one cup raisins, one-fourth spoonful salt, sweeten, flavor or spice, bake. Very nice.

Citron Pudding.—Mix one quart of cream with three spoonfuls of sugar, one-half pound of flour, one-half pound of citron peel, yelks of six eggs and a little nutmeg. Bake in teacups in a quick oven.

Cottage Pudding.—One cup of sugar, one cup of sweet milk, one pint of flour, two tablespoonfuls of melted butter, one teaspoonful of soda, two teaspoonfuls of cream tartar, one egg.

Cracked Wheat Pudding.—Cracked wheat mixed with milk in the proportion of half a cup to a quart, and flavored with cinnamon and a raisin or two, makes a very good pudding.

Cream Custard.—Eight eggs, beat and put into two quarts of cream; sweeten to taste; add nutmeg and cinnamon.

Date or Prune Pudding.—Take a quart of milk, beat six eggs, half the whites in half a pint of milk, and four spoonfuls of flour with a little salt, and two of beaten ginger; then by degrees mix in all the milk and a pound of dates, tie it in a cloth, and boil it an hour; melt butter and pour over it. Damsons are very nice instead of the dates or prunes.

A Delicious Pudding.—Sift two tablespoonfuls of flour, and mix with the beaten yelks of six eggs, add gradually one pint of sweet cream, a quarter of a pound of citron cut in very thin slices, and two tablespoonfuls of sugar; mix thoroughly, pour into a buttered tin, and bake twenty-five minutes. Serve with vanilla sauce.

Dandy Pudding.—One and one-half pints of milk, four eggs, sugar to taste. Boil the milk and yelks and one teaspoonful of corn starch. Beat the whites to a stiff froth, after the cream is cooked, put it in a dish to cool. Then drop the whites, after sweetening, on the cream. Brown the top a few minutes.

English Plum Pudding.—One-half pound currants, one pound raisins, one-half pound of beef suet, butter the size of an egg, three eggs, one nutmeg, two teaspoonfuls of lemon, three-fourths of a pint of milk, a little salt, flour sufficient to stiffen, mix well together; put into a bowl and bake four hours; cover bowl with a cloth. *Sauce.*—Three tablespoonfuls corn starch, one-half pint milk, one-half cup of sugar, one tablespoonful of butter; boil five minutes.

Economical Family Pudding.—Bruise with a wooden spoon, through a colander, six large or twelve middle-sized potatoes, beat four eggs, mix with a pint of good milk, stir in the potatoes, six ounces sugar and flavoring, butter a dish, bake half an hour. This receipt is simple and economical, as cold potatoes, which may have been kept two or three days, till a sufficient quantity is collected, will answer quite well.

Egg Sauce.—Boil half a dozen eggs hard, when cold remove the shell, cut each egg in half crosswise, and each half into four quarters. Put them into one pint of melted butter.

Floating Island Custard.—One-half gallon sweet milk, eight eggs beaten to a froth, yelks and whites beaten separately, add one tablespoonful of flour and a little milk. Set the milk on the stove in a tin basin or a porcelain kettle, bring it to a boiling heat, add the mixture of yelks of eggs and flour, let it boil up thick, stirring constantly. Flavor with lemon unless some other flavoring is preferred (lemon is best), beat the whites of the eggs to a stiff froth, sweeten the custard to your taste, place the white of eggs on top, let it remain over the stove a minute, then take it off and serve. This makes a very nice dessert if made properly, and is good either hot or cold. This receipt is enough for eight or ten persons.

Orange Fritters.—One pound of flour, one pint of milk with a teaspoonful of salt in it, and one-quarter of a pound of melted butter, and three eggs beaten very light. Prepare four oranges by removing the yellow rind and every particle of white pith; divide into small pieces without breaking the skin. In each spoonful of batter put a piece of orange, and fry a golden brown; sift powdered sugar over as soon as taken from the pan.

Fruit Roll.—Make a crust as usual, which roll out in a long sheet. Cut a quantity of fruit, peaches, apples, or plums, or small fruit mashed, or jam, which spread thickly over and sprinkle with sugar; roll up and fold the ends over; then wrap in a strong cloth and tie closely, and place in a steamer. Serve with sauce or sweetened cream.

Fig Pudding.—Take a quarter of a pound of figs, pound them in a mortar, and mix gradually half a pound of bread crumbs, and four ounces of beef suet, minced very small, add four ounces of pounded sugar, and mix the whole together, with two eggs beaten up, and a good teacup of new milk. When all these ingredients are well mixed, fill a mold and boil for four hours.

Farmers' Pudding.—Heat one quart of milk to boiling, then stir in, slowly, one teacup of maizena. Mix with this about six good apples, pared and sliced, and add two tablespoonfuls of sugar, one of butter, and a little allspice and nutmeg. Pour the whole into a deep dish, and bake until done, which will be in about forty minutes.

Fruit Pudding.—One egg well beaten, one cup sweet milk, one and one-half cups of berries, half cup of sugar, one spoonful of butter, one cup bread crumbs. Bake in a shallow dish.

Ginger Pudding.—Five eggs, two cups of sugar, two cups of butter, four cups of flour, one cup of molasses, one cup of sour milk, one teaspoonful of soda, ginger and allspice to taste. Bake in a pan or steam in a mold or pan.

Sauce for Ginger Pudding.—One-half pint of molasses, one pint of sugar, one-half pint of butter, ginger to suit the taste, and a little water. Boil all together until the sauce becomes somewhat thick.

Golden Pudding.—Half a pound of bread crumbs, quarter of a pound of suet, quarter of a pound of marmalade, quarter of a pound of sugar, four eggs; mix the suet and bread crumbs in a basin, finely minced, stir all the ingredients well together, beat the eggs to a froth; when well mixed put into a mold or buttered basin, tie down with a floured cloth, and boil two hours. Serve with powdered sugar over it.

Graham Pudding.—One cup of graham flour, half a cup of sweet milk, a little salt, a teaspoonful of baking powder. Turn over a pudding-dish full of sliced apples sweetened with either sugar or molasses. Bake till thoroughly done. This is a good dish for those who cannot eat rich pie-crust, and may be varied by using different kinds of fruit.

Hard Times Pudding.—Half a pint of molasses, half a pint of water, two teaspoonfuls of soda, one teaspoonful of salt. Thicken with flour enough to make a batter about like that for a cup cake. Put this in a pudding-bag; allow room to rise. It would be safe to have the pudding-bag about half full of the batter. Let this boil steadily for three hours. Sauce to serve with it is made thus: Mix two teaspoonfuls of either white or brown sugar with a lump of butter the size of a butternut; a little salt and one large spoonful of flour should be mixed with the butter and sugar. When free from lumps pour boiling water slowly over it, stirring all the time. Let it boil up once or twice to make it of the desired thickness.

Hard Sauce for Puddings.—Stir to cream one cup of butter with three cups powdered sugar; when light, beat in juice of a lemon, two teaspoonfuls nutmeg.

Home Pudding.—One pint of milk, yelks of two eggs, three crackers rolled fine, and bake. Use three-fourths of a cup of sugar, and the whites of the eggs for frosting; spread over the pudding and return to the oven for a few minutes.

Indian Pudding.—Boil two quarts of milk, and while boiling stir in cornmeal enough to make it of the consistency of mush; take one cup of suet, one cup of molasses, one tablespoonful each of cinnamon and ginger and stir into the pudding; scald all together well, and then set away to get cool; add three well-beaten eggs, butter, size of egg, one cup each of currants and raisins, salt and sugar enough to serve without sauce if you wish; then bake three hours slowly. Brandy sauce makes it equal to English plum pudding.

Indian Apple Pudding.—Pour three pints of scalded milk over one pint of sifted Indian meal, stir in two large spoonfuls of molasses, two teaspoonfuls of cinnamon or ginger, and one teaspoonful of salt, add a dozen apples, pared and sliced very thin. Bake in a yellow nappy for three hours. Serve with a sweet sauce.

Kiss Pudding.—One quart milk, three tablespoonfuls cornstarch, the yelks of four eggs, one-half cup sugar and a little salt. Place part of it, with salt and sugar, on the stove and boil. Dissolve the cornstarch in the rest of the milk and stir into the boiling milk; also, add the yelks of the eggs and flour. *Frosting.*—The beaten whites of the four eggs, with one-half cup of sugar flavored with lemon. Cover the pudding and nicely brown. Save a little frosting to moisten the top, then put grated cocoanut over top to give it the appearance of snowflake.

Kent Pudding.—One quart of milk, six ounces of ground rice, three eggs, currants, sugar, and spice to taste. The milk and rice should be boiled overnight, and the other ingredients mixed in the next morning. Stir the mixture well before putting it into the oven.

Lemon Meringue Pudding.—One quart milk, two cups bread crumbs, four eggs, one-half cup butter, one cup white sugar, one large lemon, juice and half the rind grated; soak the bread in the milk; add the beaten yelks with the butter and sugar rubbed to a cream, also the lemon. Bake in a buttered dish until firm and slightly brown; draw to the door of the oven and cover with a meringue of the whites whipped to a froth, with three tablespoonfuls of powdered sugar and a little lemon juice. Brown very slightly; sift powdered sugar over it and eat cold. You may make an orange pudding in the same way.

Lemon Custard.—One cup of sugar, one of sweet milk, one tablespoonful of butter, three eggs, one lemon—mix lemon juice with yelks and sugar, add milk next, then the butter and flour. When the custards are cool spread on the whites, well sweetened, and set back in the stove to brown.

Magic Pastry.—Two tablespoonfuls of pounded sugar, four ounces of fine flour, two eggs. Mix all together very smoothly, and fry in lard.

Lemon Fritters.—Among the nicest of fruit fritters are those made of lemon. To one cup of milk and one egg allow the juice and pulp of one lemon. These may be served with sauce; with the grated peel of half the lemon added to flavor the sauce.

Lemon Pudding.—One pound of sifted sugar, one pint of cream, one-half pound of butter, six eggs, and one lemon. Beat the butter and sugar to a cream, add the well beaten eggs, the grated lemon both pulp and peel, and the cream. Stir well, and bake.

Lemon Flap-Jacks.—One pint of milk, four eggs, juice of one lemon, flour to make a light batter, pinch of soda. Fry in hot lard. Serve with sugar and nutmeg.

Molasses Sauce.—One cup of molasses, half a cup of water, one tablespoonful of butter, a little cinnamon or nutmeg (about a half teaspoonful), one-fourth of a teaspoonful of salt, three tablespoonfuls of vinegar. Boil all together for twenty minutes. Lemon juice may be used in place of vinegar if desired. This is very nice for an apple or rice pudding.

Maple Sugar Sauce.—Break half a pound of maple sugar in small bits, put it into a thick saucepan over the fire and melt the sugar until it forms a clear syrup; then remove it from the fire and stir in two heaping tablespoonfuls of butter cut in small bits. Serve the sauce hot with any fruit pudding.

Mountain Dew Pudding.—Three crackers, rolled, one pint of milk, yelks of two eggs, and a small piece of butter. Bake one-half hour, then take the whites of the eggs, beat to a stiff froth, add one cup of sugar, and put it on the top and bake fifteen minutes.

Orange Pudding.—Peel and cut in bits five oranges, rejecting the seeds. Sprinkle a cup of sugar over it. Boil a pint of milk, to which add the yelks of three eggs, well beaten, with one tablespoonful of cornstarch. When it thickens pour it over the fruit. Beat the whites of eggs with a tablespoonful of white sugar. Frost the pudding and brown it in the oven. Substitute strawberries or peaches if you like.

Peach Pudding.—Beat the yelks of six eggs and one cup of sugar light; moisten one tablespoonful of cornstarch with milk and stir in the yelks of the eggs; flavor to taste. Stir this mixture in one quart of boiling milk. Let it boil up once. Line bottom of a pudding dish with peaches, peeled, cut in half, and sugared. Pour over them a layer of the custard; then peaches, and so on until the dish is full, leaving the last layer of custard; cover the tops with the whites of the eggs whipped to a froth; put in the oven and brown. Serve hot or cold.

To Ice Pastry.—To ice pastry, which is the usual method adopted for fruit tarts and sweet dishes of pastry, put the white of an egg on a plate and beat it to a stiff froth. When the pastry is nearly baked, brush it over with this, and sift over some powdered sugar. Put it back into the oven to set the glaze, and in a few minutes it will be done. Great care should be taken that the paste does not catch or burn in the oven, which it is very liable to do after the icing is laid on.

Orange Roly Poly.—Make a short, light dough, the same as is used for any dumplings, roll into an oblong shape and cover the paste thickly with

sweet oranges, peeled, stirred thin and seeded; sprinkle with sugar, roll up closely, folding and pinching down the edge to keep in the syrup. Steam an hour and a half. Serve with cream and sugar or hard sauce.

Pan Pudding.—This is a New England dish, and is nice where appetites are expansive. Take three cups of fine rye meal, three cups of Indian meal, one egg and three tablespoonfuls of molasses; add a little salt and allspice, and enough rich sweet milk to make a batter stiff enough to drop from a spoon. Fry to a good brown in hot lard.

Pineapple Fritters.—One pint of flour, half pint of milk, three eggs, half teaspoonful soda, three-fourths teaspoonful cream tartar, one tablespoonful sugar, salt to taste. Peel and slice one juicy pineapple, and cover with sugar; let it stand over night; stir in the batter when ready to fry. To be eaten while hot, with sugar.

Pineapple Pudding.—Peel the pineapple, taking care to get all the specks out, and grate it; take its weight in sugar, and half of its weight in butter; rub these to a cream and stir them into the apple; then add five eggs and a cup of cream. It may be baked with or without the paste crust, as you may prefer.

Peach Potpie.—Put a plain pie crust round the edge of a pan; cut up some peaches, and put a layer of them into your pan, then a layer of sugar and nutmeg; cover with a crust, and bake slowly for two or three hours.

Plum Pudding.—One pound raisins, one pound currants, one-half pound citron, one-half pound candied fruit, one pound suet, one pound sugar, one pound mixed flour and bread crumbs, eight eggs, spices to taste; boil four hours.

Pop-Overs.—One pint milk, one pint flour, butter size of a walnut, three eggs, beaten light, pinch of salt, add eggs last. Bake in cups, filling them half full.

Puff Pudding.—One and a half cups of flour, one of milk, two eggs, and a little salt; bake in a hot oven twenty minutes in pattypans. Serve with sauce.

Queen of Puddings.—One pint of bread crumbs, one quart of sweet milk, yelks of four eggs, piece of butter size of an egg. Flavor and bake. Beat the white of an egg to a froth with a cup of pulverized sugar. Spread over the pudding a layer of jelly, pour the eggs over and brown slightly. Serve with cold sauce.

Quick Pudding.—Boil some rice; when done soft, break in three eggs, half a cup of cream or milk, and flavor to suit the taste. Give it one boil, and send it to the table with bits of butter on the top.

Sweet Potato Pudding.—Beat to a cream one pound of sugar and one pound of butter, and two pounds of potatoes, mashed fine, five eggs, one wineglass of wine, and half a pint of milk. Bake in a crust.

Steamed Pudding.—One coffeecup of buttermilk, one-third of a cup of sugar, one egg, a little salt, a heaping teaspoonful of soda, about three and one-half teacups of flour, and one small cup of raisins. Steam two hours.

New Rice Pudding.—Mix four large teaspoonfuls of rice flour with half a pint of cold milk, and stir it into a quart of boiling milk until it boils again; then remove, stir in butter the size of an egg and add a little salt; let it cool, and add four eggs, well beaten, two-thirds of a cup of sugar, grated nutmeg, half wineglassful of brandy or other flavoring; bake in a buttered dish twenty minutes. To be eaten hot with sauce.

Rice and Apples.—Core as many nice apples as will fill a dish; boil them in light syrup. Prepare one-quarter of a pound of rice in milk with sugar and salt, put some of the rice in the dish, and put in the apples; then fill up the intervals with rice, and bake it in the oven until it is a fine color.

Raspberry Fritters.—Make a batter of a pint of milk, one egg, a little salt, and enough flour to make a mixture that will drop from a spoon. Add a cup of fine raspberries, with a tablespoonful of granulated sugar mixed with them. Fry in hot lard and dash with powdered sugar.

Raisin Pudding.—One quart of sweet milk, six eggs, one-half teacup of butter, one-half teacup sugar, one teacup raisins with seeds removed, flour sufficient to make thick batter. Pour into a mold and steam until cooked. Butter and sugar flavored for sauce.

Rice Fritters.—Take one cup of cold boiled rice, one pint of flour, one teaspoonful of salt, two eggs beaten lightly, and milk enough to make this a thick batter; beat all together well and bake on a griddle.

Raspberry Custard.—Take three gills of rasberry juice and dissolve in it a pound of white sugar, mix it with a pint of boiling cream, stir until quite thick, and serve in custard glasses.

Strawberry Short-Cake.—To make a nice strawberry short-cake, make a nice, rich biscuit crust, bake in a round tin, and when baked cut in two parts with a sharp knife; put a thick layer of berries, sweetened to taste, on one half, then lay on the other half and fix in the same manner. Some think a cup of sweet cream poured over the top layer a great addition. The berries should be mashed before placing them on the cake.

Swiss Pudding.—Put layers of crumbs of bread and sliced apples with sugar between, till the dish is quite full; let the crumbs be the uppermost layer; then pour melted butter over and bake it. Or butter a dish, strew bread crumbs thickly over it, add apples, raspberries, or any fruit sweetened, alternately with bread crumbs, until the dish is full; then pour melted butter, or rather small lumps of butter, over the top and bake.

Steamed Apples.—Select nice, sweet apples; wash and place them in a pan; turn a little water in the pan and stew; one-half cup sugar over as many apples as will cover the bottom of the pan; then cover with another pan and cook till done. If preferred, you can stew the juice down and turn it over the apples. They are much nicer than when baked.

Suet Pudding.—Chop fine one cup of raisins and one-half cup of suet (one cup, if wanted very rich), add two cups of sweet milk, one cup of sugar, four cups of flour, one teaspoonful of cream of tartar, two teaspoonfuls of soda, and a little salt. Cover tight and steam or boil two hours. Leave room to swell. Pork chopped very fine, or a little less in measure of pork fat, may be used. Eat with liquid sauce.

Simple Dessert.—Put eight crackers in a deep dish, pour enough warm water or milk over them to just cover them, and when soaked, which will not take longer than ten minutes, sprinkle with sugar, cover with cream, garnish with preserved peaches, pears, or quinces, and serve. Try it.

Snow-Ball Pudding.—Take two teacups of rice, wash, and boil until tender; pare and core twelve large sour apples (leaving the apples whole); fill the apples with rice, and put it around outside; tie each one in a separate cloth and drop in boiling water; serve while hot with cream and sugar, or any sauce desired.

Pudding Sauce.—One cup of sugar, an even tablespoonful of flour, and the same of butter. Mix to a cream. Put boiling water to them, mix thoroughly and put on the stove to boil fifteen minutes, stirring occasionally. Flavor with grated nutmeg.

Pudding Sauce.—Take the superfluous juice from a can of peaches, and heat it to boiling. Mix flour, butter and sugar in about equal quantities, add a little vanilla, and cook the mixture in the hot peach juice. This is delicious for almost any kind of steamed or fruit pudding.

A Fine Pudding Sauce.—When a sponge pudding is to be eaten hot an excellent sauce is made of sugar and butter whipped to a cream, strawberries or other fruit crushed into it, and a little good wine. If properly made no better sauce can be used for a sponge pudding.

Stewed Apples.—Pare your apples and place them in a steamer, with a clove in each; then put the steamer over a pot of boiling water, until soft; then take them up in the fruit dish and shake powdered sugar over them.

Sweet Apple Custard.—Pare and core sweet apples; stew them in water till tender; strain them through a colander, add sugar and spice to taste, and make them like pumpkin pies.

Sallie Lunn.—One quart of flour, four eggs, one pint of milk, one tablespoonful of lard, same of butter, two spoonfuls of sugar, one gill of yeast.

Tapioca Custard.—After soaking a cup of tapioca until perfectly soft, drain off any surplus water and add a quart of new milk; set the dish in one of boiling water to prevent sticking or burning; sweeten to suit the taste; when it begins to grow a little thick, add the yelks of four eggs, beaten, with one tablespoonful of sugar; remove from the fire as soon as it becomes the consistency of cream, or it will be too hard when cold; flavor to taste after it is done, and spread the whites of eggs over the top; brown a delicate color in the oven.

Tiptop Pudding.—One pint of bread crumbs, one quart of milk, one cup of sugar, the grated peel of a lemon, yelks of four eggs, a piece of butter size of an egg, then bake. When done spread fresh strawberries over the top, or if not in season for strawberries, use a cup of preserved raspberries; pour over that a meringue made with the white of the egg, a cup of sugar, and the juice of the lemon. Return to the oven to color; let it partly cool, and serve with milk or cream.

Tapioca Pudding.—Soak four tablespoonfuls tapioca in a little water over night; boil one quart of milk and pour over it while hot; when cool add

one-half cup sugar, one egg, and the yelk of one egg, well beaten; bake slowly one hour, spread with the whites of two eggs, beaten, return to oven, brown slightly; flavor with orange.

Wine Sauce for Pudding.——Half a pint of sherry or Madeira wine, and half a gill of water; boil together, and add four tablespoonfuls of sugar, the juice of one lemon, and the rind cut into small pieces. To be poured over the pudding just before the latter is to be eaten.

Waffles.—One pint of sour cream, one pint of flour, three eggs, half a teaspoonful soda, beat up, and bake on hot waffle irons, well buttered, and butter well as soon as removed from the iron.

Yorkshire Pudding.—Make a batter with five tablespoonfuls of flour, one egg, and about a pint of milk. Put some of the fat out of the dripping-pan into the Yorkshire pudding tin, and when it is boiling hot pour in the batter. Bake it in the oven for half an hour, and set it for a few minutes in front of the fire under the meat.

Apple Meringue Pie.—Stew and sweeten juicy apples when you have pared and sliced them; mash smooth, and season with nutmeg, or stew some lemon peel with them and remove when cold; fill your pans and bake till done; spread over the apples a thick meringue, made by whipping to a stiff froth the whites of three eggs for each pie, sweetening with a tablespoonful of powdered sugar for each egg; flavor this with rose or vanilla; beat until it will stand alone and cover the pie three-quarters of an inch thick. Set back in the oven until the meringue is well set. Should it color too darkly sift powdered sugar over it when cool; eat cold. Peaches are even more delicious when used in the same manner.

Cherry Pie.—Stone the cherries; make a paste as for any pie, put in the fruit, add sugar, and about three tablespoonfuls water; sprinkle a tablespoonful flour over fruit; take a piece of butter the size of a walnut, and cut it in small bits over the top; make a paste of one teaspoonful of flour to two of cold water, and wet the edges of the crust before putting on the cover; if properly done it will prevent the juice from running out; or, roll the edges together; while hot, see if it is sweet enough; if not, raise the cover and put in more sugar. Eat while slightly warm.

Spring Mince Pies.—A cup and a half of chopped raisins, one cup of sugar, one cup of molasses, one cup of warm water, half a cup of vinegar or good boiled cider, two well-beaten eggs, five crackers, pounded fine; stir all together and season with spices as other mince pies; bake with rich crust. For the top crust, roll thin, cut in narrow strips, and twist and lay across.

Cream Pie.—One pint milk, two large spoonfuls sugar, one tablespoonful flour, yelks of two eggs and white of one. Beats eggs, sugar, and flour together, let the milk get boiling hot, pour in the beaten parts and stir until thick, make the crust and bake it; fill with the custard. Beat the remaining white of egg till stiff, spread evenly over the top, return to the oven to brown slightly. Flavor with lemon or vanilla.

Custard Pie.—One quart milk, three eggs, one tablespoonful corn starch, one dessertspoonful extract vanilla, one cupful sugar, a very small pinch salt; beat the sugar and eggs together, mix the corn starch in a little of the

milk, and stir all well together. This is far superior to the ordinary custard pie made with four eggs. Less sugar may be used if preferred.

Mock Lemon Pie.—One cup of sugar, one heaping tablespoonful of flour, the yelks of two eggs (save the whites for the top of the pie), one teaspoonful of extract of lemon, two-thirds of a cup of boiling water, two-thirds of a cup of stewed pie plant; mix the sugar, flour, eggs and extract together; then pour on the water, then the pie plant; bake with one crust; when done, beat the whites to a stiff froth and spread it over the pie, setting it back in the oven for four minutes.

Pie-Crust Without Lard.—Take good, rich buttermilk, soda, and a little salt, and mix just as soft as can be mixed and hold together; have plenty of flour on the molding-board and rolling-pin; then make and bake as other pies, or rather in a slow oven, and when the pie is taken from the oven do not cover it up. In this way a dyspeptic can indulge in the luxury of a pie.

Oatmeal Pie Crust.—Scald two parts of fine oatmeal with one part of hot water; mix well and roll thin. As this bakes very quickly fruit which requires much cooking must be cooked first before making the pies. This crust is very tender, possessing all the desirable qualities of shortened pie crusts without their injurious effects.

Beverly Pie.—Pare and grate some sweet mellow apples—about a dozen; to a pint of the grated pulp put a pint of milk, two eggs, two tablespoonfuls of melted butter, the grated peel of a lemon, and half a wineglass of brandy; sweeten to your taste; to be baked in a deep plate, with only a lower crust.

Corn-Starch Custard Pie.—Very nice pies are made with two eggs, and two large tablespoonfuls of corn starch to a quart of milk; sweeten and spice to taste; the corn starch should be mixed smooth with milk and eggs beaten up in it, then thin out with more milk; sweeten, season, pour into pans lined with paste, and grate a little nutmeg over the top.

Lemon Pie.—The juice and grated rind of one lemon, one cup of water, one tablespoonful of corn starch, one cup of sugar, one egg, and a piece of butter the size of a small egg. Boil the water, wet the corn starch with a little cold water, and stir it in; when it boils up, pour on it the sugar and butter; after it cools, add the egg and lemon; bake with under and upper crust.

Lemon Pie.—Four lemons, one cup sugar, one cup molasses, three and one-half cups water, half cup flour. Grate the rind of two lemons and use with the inside of the four (but do not use the white skin, as it is bitter), cook these ingredients a few minutes before putting it between the crust.

Lemon Meringue Pie.—Beat the yelks of four eggs, ten tablespoonfuls of sugar, three of melted butter, and the juice of one lemon and a half, add three tablespoonfuls of milk or water; bake in an undercrust, then beat the whites, pour over the top and put back in the oven to brown.

Apple Custard Pie.—Two well-beaten eggs, one cup grated sweet apple, one pint sweet milk, two large spoonfuls of sugar, a little salt and flavor.

Rhubarb Cream Pie.—One pint stewed rhubarb, four ounces sugar, one pint cream, two ounces powdered cracker, three eggs. Rub the stewed rhubarb through a sieve, beat the other ingredients well together, and just as the pie is ready for the oven stir in the rhubarb; pour the whole into a plate lined with pastry. Cover with strips and bake.

Orange Pie.—Take the juice and grated rind of one orange, one small cup of sugar, yelks of three eggs, one tablespoonful of corn starch, make smooth with milk, piece of butter as large as a chestnut, and one cup of milk. Beat the whites of the three eggs with sugar, and place on the top after the pie is baked—leaving in the oven till browned.

Buttermilk Pie.—Beat together a heaping cup of sugar and four eggs, add half a cup of butter; beat thoroughly, and add one and a half pints of fresh country buttermilk. Line the pie tins with crust; slice an apple thin and lay in each pie; fill the crust with the mixture, and bake with no upper crust.

Buttermilk Pies.—One cup sugar, two cups buttermilk, two eggs, two tablespoonfuls flour, two tablespoonfuls butter; flavor with lemon. This makes two pies.

Rice Pie.—To a pint of boiled rice add a pint of rich cream, two eggs, salt, and a little mace. Let these ingredients be well mixed, spread half the quantity in a deep baking dish, lay pieces of chicken upon it and cover them with the remainder of the rice, and bake in a hot oven.

Pumpkin Pie.—Stew the pumpkin as dry as possible without burning; rub it through a colander. To one pint of the pumpkin add three eggs, one quart of milk, one teacup sugar, half teaspoonful salt, and nutmeg or ginger to taste. The above quantity will make two large pies.

Marlborough Pie.—Grate six apples, one cup of sugar, three tablespoonfuls melted butter, four eggs, juice and grated rind of a lemon, two tablespoonfuls brandy or wine, if you choose; if not, omit it. Bake in an under, but without top crust.

Washington Pie.—Three eggs, one cup sugar, a scant half cup milk, half teaspoonful soda, a teaspoonful cream tartar, cup flour, a piece butter size of a hen's egg, spice to taste; this makes three layers; spread with jelly.

Cocoanut Pie.—Grate one cocoanut, add one pint of milk, three eggs, one cup of sugar and a little salt; add the cocoanut milk. Enough for two pies.

Peach Pie.—Line the pie pans with rich pastry, fill with ripe, juicy peaches, peeled and cut in quarters, sprinkle well with sugar, cover with a thin crust, bake half an hour. Serve cold.

Prune Pie.—Stew the prunes as for sauce, stone and sweeten, and with nice pie crust I think you will call them good. Be sure and not have them too dry.

Fancy Dishes.

Pineapple Bavarian Cream.—One pint of fresh or canned pineapple, one small teacup of sugar, one pint of cream, half a package of gelatine,

half a cup of cold water. Soak gelatine two hours in the water. Chop pine-apple fine, put it on with the sugar to simmer twenty minutes. Add gelatine and strain immediately through a cloth or sieve into a tin basin. Rub the pineapple through as much as possible. Beat until it begins to thicken, then add cream which has been whipped to a froth. When well mixed, pour into a wet mold, and set away to harden. Serve with whipped cream.

Lemon Float.—Boil one quart of sweet milk and three tablespoonfuls of sugar, and mix it with one tablespoonful of corn starch, stirred smoothly, and the grated peel of one lemon. When it has boiled ten minutes, add the yelks of three eggs, well beaten, and stir constantly for five minutes. Put the pail it was cooked in directly into a pail of cold water, and stir it some time, then strain it into a pudding dish. Beat the whites of the eggs to a very stiff froth, add the juice of the lemon and two tablespoonfuls of sugar. Put them over the pudding and serve ice cold. Desiccated or fresh cocoa-nut grated finely can be added to the whites of the eggs, and will improve the dish very much.

Peaches with Rice.—Take some peaches and cut them in halves; simmer them in a syrup for half an hour, then drain, and when cold arrange them on a dish round a shape of rice made as follows: Boil three tablespoonfuls of rice, picked and washed clean, in a pint of milk, with sugar to taste, and a piece of vanilla; when quite done put it into a basin to get cold. Make a custard with a gill of milk and the yelks of four eggs; when cold mix it with the rice. Beat up to a froth a gill of cream, with some sugar and a pinch of isinglass dissolved in a little water; mix this very lightly with the rice and custard; fill a mold with the mixture and set it on ice. When moderately iced turn it out on a dish and serve.

Coffee Cream.—This is a delicate and agreeable dish for an evening entertainment. Dissolve one ounce and a quarter of isinglass in half a pint of water. Boil for two hours a teacup of whole coffee in about half a pint of water (ground coffee is not so good for the purpose); add a teacupful to the melted isinglass. Put them into a saucepan with half a pint of milk, and let the whole boil up; sweeten with loaf sugar, and let it stand ten minutes to cool, then add a pint of good cream; stir it well up and pour it into a mold and put it in a cool place to fix; turn it out on a glass dish before serving up.

Charlotte Russe.—Take one-fifth of a package of gelatine and one-half a cup cold milk; place in a farina boiler and stir gently over the fire until the gelatine is dissolved, pour into a dish and place in a cool room; take one pint of rich cream and whisk it with a tin egg-beater until it is thick; flavor the cream with either vanilla or wine, and sweeten to taste; when the gelatine is cool strain carefully into the prepared cream; line a mold with lady fingers; then pour the cream in carefully until it is filled; cover with lady fingers and ice the top if you desire it.

Snow Eggs.—Snow eggs are formed by putting over the fire a quart of rich milk, sweetening it and flavoring it with orange flower water. Separate the whites and yelks of six fresh eggs, and beat up the whites to a stiff froth. Drop a spoonful at a time into the boiling milk, turning them as quickly as possible, and lifting them out of the milk with a skimmer, place them on a sieve. Beat up the yelks and stir them into the milk; let them have one

boil and put in a glass dish. Arrange the whites around the edges and serve either hot or cold; the last is preferable.

Airy Nothings.—To three eggs put half an egg-shell full of sweet milk, and butter the size of a walnut; work in flour until you can roll the dough into as thin a sheet as possible. Cut into cakes with a saucer and stick as you do biscuits; bake them quickly but not brown; heap them up on a dish and strew them thickly with powdered sugar. *Note.*—Allow one pint of flour to the other ingredients named above, although every bit may not be required; always reserve a little for the rolling out of cakes on a board.

Snow Custard.—Boil eight eggs, leaving out the whites of four; add to them one quart of milk and five ounces of sugar; have a shallow pan of hot water in the oven; set the dish into it, and bake till the custard is thick; then set away to cool; beat the remaining whites very light; add half a pound of sugar and a teaspoonful of lemon juice; when the custard is cold lay the whites over the top in heaps, but do not let them touch.

Cream Pie and Orange Dessert.—Cut the oranges in thin slices and sprinkle sugar over them; let them stand two or three hours; serve on ordinary fruit plates. The pie is made with a bottom-crust only, and that not thick, but light and flaky. Take one coffeecup of thick, sweet cream, half a cup of pulverized sugar, a tablespoonful of flour, one egg; flavor with lemon extract; bake until you are sure the crust is brown and hard, so that it will not absorb the custard.

Whipped Cream.—Take one pint of very thick cream, sweeten it with very fine sugar and orange flower water; boil it. Beat the whites of ten eggs with a little cold cream, strain it, and when the cream is upon the boil, pour in the eggs, stirring it well till it comes to a thick curd; and then take it up and strain it again through a hair sieve. Beat it well with a spoon till it is cold, then place it in a dish in which you wish to serve it.

Watermelon Tea Dish.—Take a fully ripe watermelon, put on ice until thoroughly cold, slice, remove seeds and cut any shape you prefer, squares, diamonds, stars, size sufficient for mouthful, put layer into glass dish, sprinkle with granulated sugar, another layer with sugar, until you fill your dish, sprinkle sugar over top, return to ice-box until wanted for tea. Dish and eat the same as any kind of fruit. You will be delighted.

Compote of Oranges.—Put a handful of loaf sugar to boil with a gill of water in a saucepan; when it boils, add the rind of three oranges minced finely or cut into very narrow strips. Let the whole boil five minutes, add a liquor glass of brandy, and pour the syrup (hot) over half a dozen whole oranges, peeled and cored, or cut up in any form you like. Leave the oranges in a basin with the syrup till quite cold; then pile them up on a dish and serve.

Gooseberry Trifle.—Scald the fruit, press it through a sieve, and add sugar to taste. Make a thick layer of this at the bottom of the dish. Mix a pint of milk, a pint of cream, and the yelks of two eggs; scald it over the fire, stirring it well; add a small quantity of sugar and let it get cold. Then lay it over the gooseberries with a spoon, and put on the whole a whip made the day before.

Hen's Nest.—Take four eggs, make a hole with a pin in one end, take out all the yelk and white, fill this with a liquid blanc mange, stand each shell in an egg cup and put it away to cool; put some orange marmalade on a dish; when the blanc mange is hardened, break off the shells, and stand the whole eggs in the center of the orange marmalade. This looks like a nest of eggs, and has a pretty effect for a supper table.

Dessert.—Make a batter as if for waffles; to one pint of milk allow two eggs and enough flour to thicken; one teaspoonful of baking-powder should be stirred into the flour. Fill a sufficient number of teacups with this and fruit in layers. Then set the cups in the steamer, and let the water boil underneath it for a full hour. Serve while hot with sugar and cream. Any jam is nice for this, or raw apples chopped fine.

Orange Butter.—Pare eight large oranges, cut into thin slices, pour over them one and one-half cups of powdered sugar; boil one pint of milk; and, while boiling, add the yelks of three eggs, one tablespoonful of corn starch made smooth with cold milk; stir constantly, and when thick pour over the fruit; beat the whites of the eggs to a froth, sweeten, pour over the custard and brown in the oven. Serve cold.

Cocoanut Cones.—One pound powdered sugar, one-half ditto of grated cocoanut, and the whites of five eggs; whip the eggs as for icing, adding the sugar as you go on, until it will stand alone, then beat in the cocoanut; mold the mixture with your hands into small cones, and set these far enough apart not to touch each other upon buttered paper in a baking pan; bake in a very moderate oven.

Dorcas American Cream.—Four eggs, half box gelatine, one quart milk. Put the milk and gelatine on the stove, and when nearly boiling, mix in the yelks well beaten. Beat the whites very stiff; then add sixteen tablespoonfuls of sugar. After they are well beaten, add to the other ingredients just as they come off the stove. Flavor with vanilla or anything you may fancy.

Velvet Cream.—One ounce isinglass, a teacup of wine, the juice of a large lemon, one pint of rich cream. Dissolve the isinglass in wine; rub large lumps of sugar over the lemon to extract the oil; squeeze out the juice, and sweeten to taste. Boil this mixture and strain it; when quite cool add the cream, and put it into molds

Spirals.—Two eggs beaten quite light, sufficient flour stirred in to make the mixture very stiff; add a pinch of salt and stir again; then roll out quite thin, cut strips about two inches wide and four long, and roll round the fingers as if curling hair. Fry in butter till of a delicate golden shade, and sprinkle powdered sugar just before serving.

Ambrosia.—One pineapple chopped quite fine, one-half box of strawberries, six bananas sliced and the slices quartered, six oranges sliced and the slices quartered, one lemon cut fine. Sweeten to taste; add one wineglassful of sherry or Madeira, and set away until very cold.

Corn Starch Blanc Mange.—Dissolve three tablespoonfuls of corn starch in new milk; heat a pint of new milk nearly boiling hot, pour in the starch, stir briskly, and boil for three minutes; flavor with lemon or vanilla.

Apple Charlotte.—This is a seasonable dish. Take two pounds of apples, pare and core them, slice them into a pan, and add one pound of loaf sugar, the juice of three lemons, and the grated rind of one. Let these boil until they become a thick mass, which will take about two hours. Turn it into a mold, and serve it cold with either thick custard or cream.

Snowflake.—Dissolve in one quart of boiling water a box of gelatine; when thoroughly dissolved add four cups of white sugar and the juice of two lemons; when nearly cold strain; beat to a stiff froth the whites of six eggs; mix the whole together, pour into molds and set on ice, or in a very cool place. This served with a boiled custard makes a very pretty dish.

Lemon Conserve.—One pound powdered white sugar, quarter pound fresh butter, six eggs, leaving out the whites of two, adding the juice and grated rind of three fine lemons. Put all into a saucepan, stir the whole gently over a slow fire until it gets thick as honey. A delicious spread for bread, biscuits or rolls.

Orange Tart.—Grate the yellow of one orange, squeeze out the juice, being careful to avoid the seeds, the juice and yellow of half a lemon, fourth of a pound of sugar, two ounces butter, carefully melted, two eggs, leaving out the white of one, beat well, stir all together, line a tart tin, or pattypans with thin paste, fill and bake fifteen or twenty minutes.

Snow Balls.—Two cups of sugar, one cup of butter, one cup of sweet milk, three cups of flour, three teaspoonfuls of baking powder, whites of five eggs. Bake in deep square tins. The day following, cut in two-inch squares, taking the oustide off so as to leave it all white; take each piece on a fork and frost upon all sides, and roll in freshly grated cocoanut.

Spanish Puffs.—Put into a saucepan a teacup of water, a tablespoonful of powdered sugar, half a teaspoonful of salt, and two ounces of butter; while it is boiling add sufficient flour for it to leave the saucepan, stir in, one by one, the yelks of four eggs, drop a teaspoonful at a time into boiling lard, fry them a light brown; pour white wine and melted butter over them.

Peach Butter.—Pare ripe peaches and put them in a preserving kettle, with sufficient water to boil them soft; then sift through a colander, removing the stones. To each quart of peach put one and one-half pound sugar, and boil very slowly one hour. Stir often, and do not let them burn. Put in stone or glass jars and keep in a cool place.

German Trifle.—Put one quart of strawberries, or any other fresh fruit, in the bottom of a glass dish; sugar the fruit, cover it with a layer of macaroons, pour over it a custard made with one quart of milk and the yelks of seven eggs, well beaten; sweeten to your taste; when cold, place on the top of the eggs, beaten to a stiff froth, with a little sugar.

Havana Butter.—One and a half cups white sugar, whites of three eggs, yelk of one, grated rind and juice of a lemon and a half, or two small ones. Cook over a slow fire twenty minutes, stirring all the while. Very nice for tarts or to be eaten as preserves.

Blanc Mange.—One ounce isinglass to one quart of milk, add sugar, cinnamon and mace to your taste; put it by the fire until the isinglass is dissolved; strain it, and put it in molds to cool.

Banana Pie.—One who retains the "sweet tooth" of his childhood will find this to his liking: Make a banana pie with a lower crust only; bake the crust first, then fill it with sliced bananas and powdered sugar; the fruit will soften sufficiently in a few moments. Cover the top with whipped cream and eat at once.

Orange Salad.—Peel one dozen oranges, and cut in slices; put in layers, in a glass dish, sprinkling each layer plentifully with sugar. Squeeze over this the juice of six oranges, and pour over all a glass of wine or brandy. Sweet oranges are best for this dish with very little sugar, but Messinas are very good, well sweetened.

Apple Snow.—Put twelve apples in cold water and set them over a slow fire; when soft, drain them, take off the peelings, core them, and put them in a deep dish; beat the whites of twelve eggs to a stiff froth, put half a pound of sugar in the apples, beat them light, then beat in the whites. Elegant.

Apple Cream.—Peel and core five large apples; boil them in a little water till soft enough to press through a sieve, sweeten, and beat with them the whites of five eggs. Serve with cream poured around them.

Chocolate Cream.—Put over the fire one quart of milk; when it comes to a boil add three tablespoonfuls of chocolate. Thicken with corn starch and sweeten to taste. Flavor with vanilla. Serve cold with cream.

Caledonian Cream.—Two teaspoonfuls of white sugar, one teaspoonful of raspberry jam, two whites of eggs, juice of one lemon. Beat for half an hour. Serve up sprinkled with fancy biscuits.

Quince Snow.—One-third pound of quince marmalade to whites of two eggs and quarter pound of sugar; pile in a pyramid in a dish and bake a pale yellow.

Cakes.

Weights and Measures.—Two cups flour weigh one pound; one pint flour, one pound; one pint white sugar, one pound; two tablespoonfuls liquid, one ounce; eight teaspoonfuls liquid, one ounce; one gill liquid, four ounces.

Boston Wedding Cake.—Beat to a cream six cups butter and four of white sugar, add sixteen eggs beaten, then roll six cups currants washed and dried, three cups seeded raisins, two cups minced citron, two cups almonds blanched and cut fine, half cup lemon peel minced fine, and one tablespoonful cinnamon, nutmeg, cloves and allspice, in three pints sifted flour, till they are well dredged with the flour, then add them all at once to the butter, sugar and eggs, add half pint brandy; mix very thoroughly and smooth, put in a large cake pan well buttered and lined with paper, and bake in a very *even* oven for eight hours, watch it carefully, and your cake will be elegant; ice it the next day with "transparent icing."

Snow Jelly Cake.—Beat two eggs in a teacup and fill with rich, sour cream; one teacup of white sugar, one cup of flour, a little soda; not quite half a teaspoonful unless the cream is very sour. Bake in four round tins and brown as little as possible. Have a jelly prepared by soaking four

tablespoonfuls of tapioca in warm water until transparent, then add more water and place your dish in boiling water on the stove and cook until a transparent jelly; flavor strong with lemon, almond, or wintergreen. Gelatine is just as nice as tapioca. This cake is not expensive and is very nice, and can be eaten by dyspeptics.

Rich Coffee Cake.—Two cups of butter, three of sugar, one of molasses, one of very strong coffee, one of cream or rich milk, the yelks of eight eggs, one pound each of raisins and currants, one-half pound of citron, the same of figs, and five cups of brown flour after it is stirred. Put the flour in the oven until a rich brown, being careful not to burn it. When cold sift with it three teaspoonfuls of good baking powder and a little salt. Cut the figs in long strips, dredge all the fruit with flour, beat the cake well up, and bake in moderate oven from four to five hours.

Marble Cake.—*Light Part.*—Whites of three eggs, one-half cup of butter, one-half cup of sugar, one-half cup of milk, two cups of flour, one-half teaspoonful of soda, one teaspoonful of cream of tartar.

Dark Part.—Yelks of three eggs, one cup of molasses, one-half cup of butter, two cups of flour, one teaspoonful soda, one-third cup of milk, and flavor with mixed spices, cloves, cinnamon, nutmeg. Butter the tin and put in the pan alternate layers of light and dark parts, having the light part on top.

Lemon Cake.—One cup of sugar, four eggs, three tablespoonfuls of sweet milk, three tablespoonfuls of melted butter, three teaspoonfuls of baking powder and one cup of flour.

Sauce.—One lemon (juice and grated rind), one cup of cold water, one cup of sugar, one egg, and tablespoonful of cornstarch. Beat lemon rind and egg together; stir in sugar and lemon juice; dissolve cornstarch in cold water. Cook in a tin over hot water till it jellies.

Good Plain Cookies.—Two cups of white sugar, two eggs, one cup of butter (melted), one teaspoonful of soda, six tablespoonfuls of cold water; roll thin. You may scatter cocoanut over the top before baking. Another good recipe for cookies: Two cups of molasses, one cup of sugar, one cup of butter, one cup boiling water, two teaspoonfuls of soda, two tablespoonfuls of ginger, one tablespoonful of cinnamon; roll as soft as possible. If you like the flavor of coffee, you can use half cold coffee and half water.

Sand Hearts.—Two pounds of flour, two pounds of sugar, one pound of butter, three eggs. Make up into a dough, and work till the ingredients are well incorporated. After rolling out and cutting into heart-shape, place the cakes on a pan and beat up one egg, spread some of it over them with a feather, and then sprinkle with granulated sugar. If a little coarse-grained all the better, mixing with it a little finely-powdered cinnamon.

Watermelon Cake.—White part, two cups of white sugar, two-thirds cup of butter, two-thirds cup of milk, three cups of flour, whites of five eggs, one teaspoonful of soda, and two teaspoonfuls of cream of tartar. Red part, one cup of red sugar, one half cup of butter, one-half cup of milk, two cups of flour, one cup of raisins, whites of five eggs, one teaspoonful of soda, and two teaspoonfuls of cream of tartar. Stone and roll the raisins in powdered sugar, stir into the cake, and turn into the middle of the pan, and pour the white part over and around it.

Frosting for Cake.—Allow sixteen tablespoonfuls pulverized sugar for each egg. Take part of the sugar at first and sprinkle over the egg; beat them for half an hour, gradually stirring in the rest of the sugar; then flavor. A little lemon juice whitens icing. Strawberry juice or cranberry syrup gives a pretty pink shade. It may be colored yellow by using some of the yelk of the egg or by putting the grated peel of a lemon or orange in a thin muslin bag and squeezing it hard into the egg and sugar.

Currant Cookies.—One pound flour, one-half pound of butter, three-quarters of a pound of sugar, four eggs, one half pound of currants well washed and dredged, one half teaspoonful of soda dissolved in hot water, one-half lemon, grated rind and juice, one teaspoonful of cinnamon. Drop from a spoon upon a baking tin lined with well-buttered paper and bake quickly.

Cocoanut Cake.—Three eggs (the whites of two of them to be used for frosting), two-thirds of a cup of sugar, two-thirds of a cup of sweet milk, one and two-thirds cups of flour, one teaspoonful of cream of tartar, and a half teaspoonful of soda. Bake in thin round tins; make a frosting of the whites of the two eggs, well beaten, with four dessertspoonfuls of white sugar; spread on the top of the cakes and sprinkle the grated cocoanut with the frosting.

Apple Cake.—A pleasant variation on the jelly and cream filling used for double cakes may be made of apples. Beat one egg light in a bowl, and into it a cup of sugar. Add to this the strained juice and grated rind of a lemon. Peel and grate three firm pippins or other ripe, tart apples directly into this mixture, stirring each well in before adding another. When all are in, put into a farina kettle and stir over the fire until the apple custard is boiling hot and quite thick. Cool and spread between the cakes.

Angel Cake.—Sift together four times, one and one-half cups of sugar, one cup flour, one teaspoonful cream of tartar; stir in this very lightly whites of eleven eggs thoroughly beaten. Flavor with one-half teaspoonful of rose extract. Bake fifty minutes in a slow oven, not opening the oven for thirty minutes. Turn pan over on a rack and let cake remain in pan one hour. This is the simplest rule for angel cake that we have ever seen, and is excellent.

A Useful Cake.—One-third cup of butter, two cups light brown sugar, two eggs, beat all together. One cup of new sweet milk, three cups of sifted flour, three teaspoonfuls baking powder. Stir all together, and bake in seven layers. For jelly cake take jelly, for orange cake juice and grated rind of one orange, whites of two eggs, make stiff with sugar. For lemon cake white of one egg, juice of one lemon, and teaspoonful extract of lemon. For cocoanut, whites of two eggs, thickened with sugar and grated cocoanut.

Dolly Varden Cake.—Two cups of sugar, two-thirds of a cup of butter, one cup of sweet milk, three cups of flour, three eggs, one-half teaspoonful of soda, one teaspoontul of cream tartar. Flavor with lemon. Bake one-half of this in two pans. To the remainder add one tablespoonful of molasses, one cup of chopped raisins, one-half cup of currants, piece of citron chopped fine, one teaspoonful of cinnamon, cloves and nutmeg. Bake in two pans and put in sheets alternately with a little jelly or white of an egg beaten to a froth.

Almond Cake.—The following recipe for almond cake is a good one. It makes a very nice cake for the basket. Take one cup of butter, one cup and a half of sugar, three eggs, half of a cup of milk, two teaspoonfuls of baking powder, about two cups of flour; flavor with a little almond extract; blanch one pound of almonds; lay aside enough to cover the top of the cake when they are cut in halves; chop the rest and put into the cake. After the cake is in the tin, lay the split ones over the top of the cake; they will rise and brown as the cake bakes. This is delicious; try it.

Raised Raisin Cake.—Dissolve half a square of compressed yeast in one large cup of milk and stir in one pound of flour, let rise; when light beat together eight ounces each of butter and sugar, yelks of four eggs, cup of stoned raisins, some fine cut citron, and grated peel of a lemon; stir now into the dough, beating it very light (it is best to use the hand), let it rise again in a round cake pan and bake in an even but moderate oven.

Strawberry or Red Cake.—Whites of five eggs; butter, one cup; sugar, one cup; red sugar sand, one cup; or if wanted very dark, two cups of red sugar, leaving out the white; sweet milk, one cup; corn starch, one cup; flour, two cups; baking powder, three teaspoonfuls; then make a white cake and bake same as marble cake, or, if desired, bake in layers and put together with frosting.

Farmer's Fruit Cake.—Soak three cups of dried apples over night in warm water. Chop slightly in the morning, and simmer two hours in two cups of molasses. Add two well-beaten eggs, one cup of sugar, one cup of butter, one dessertspoonful of soda, flour enough to make rather a stiff batter. Flavor with nutmeg and cinnamon to the taste. Bake in a quick oven.

Ice Cream Cake.—Take the whites of five eggs, one and a half cups of sugar, one-half cup of butter, one cup of milk, one-half teaspoonful of soda, one teaspoonful cream tartar, three cups of flour. Separate this mixture and color half with strawberry coloring. Flavor this with vanilla, the white with lemon. Put in the white, then the pink. Bake slowly.

Rice Cake.—Take half a pound of clarified butter, eight eggs well beaten, leaving out the whites of two, three-quarters of a pound of pounded sugar, and the grated peel of a lemon; mix these well together; then add grounded rice and dried flour, half a pound of each; currants and candied peel may be added, when approved.

Pineapple Cake.—Three cups sugar, one cup butter, five eggs, three and one-half cups of flour, one-half cup cold water, two teaspoonfuls baking powder. Bake in layers; spread each layer with a thick icing, then cover with grated pineapple. Place on next layer and treat as before.

Gelatine Frosting.—One tablespoonful gelatine, two tablespoonfuls of cold water; when the gelatine is soft, one tablespoonful of hot water. When entirely dissolved add one cup of powdered sugar, and beat while it is yet warm until white and light; lemon to taste. Give good measure to all the ingredients. This frosts one sheet of cake

Molasses Cookies.—Two cups and one-half hot molasses, one cup of shortening (half butter and half lard), one teaspoonful of ginger and one of cinnamon; dissolve two teaspoonfuls of saleratus in a cup of lukewarm

water and throw in as quickly as possible; add some flour and stir a few minutes as you would soft cake, then add more flour; mix as soft as you can conveniently and roll out.

Banana Cake.—One cup of butter, two cups sugar, one cup of water or of sweet milk, three eggs, four cups of flour, three small teaspoonfuls of baking powder; mix lightly and bake in layers. Make an icing of the whites of two eggs, and one cup and a half of powdered sugar. Spread this on the layers, and then cover thickly and entirely with bananas, sliced thin. This cake may be flavored with vanilla. The top should be simply frosted.

Buttermilk Cakes.—We advise those ladies who live in the country, where buttermilk can be easily procured, to try the following receipt, which makes a very good light cake: Into two pounds of flour rub one pound of butter, add three-quarters of a pound of currants, two ounces of candied peel, one pint of buttermilk, and one ounce of carbonate of soda. Mix and beat them well together, and bake in a tin.

Bachelors' Buttons.—These delicious little cakes are prepared by rubbing two ounces of butter into five ounces of flour; add five ounces of white sugar, beat an egg with half the sugar and put it to the other ingredients. Add almond flavoring according to taste, roll them in the hand about the size of a large nut, sprinkle them with lump sugar, and place them on tins, with buttered paper. They should be lightly baked.

Bread Cake.—Two cups of very light bread sponge, take one cup butter and lard mixed, one cup sugar, one cup molasses, one tablespoonful cinnamon, half teaspoonful cloves, one teaspoonful soda, one tablespoonful rich milk, two eggs; mix these ingredients well and add to the risen sponge, with flour to make as stiff as cup cake, and one cup of raisins; let rise until light and bake slowly.

Coffee Cakes.—Three cups of bread sponge, one-half cup of butter, two tablespoonfuls of sugar, two eggs. Roll thin, cut out as for biscuit; sprinkle with sugar, cinnamon, and bits of butter. Bake slowly.

Black Cake.—One and three-quarter pounds of flour, one and one-quarter pounds of brown sugar, one pound of butter, one and one-half pounds of raisins, one and one-half pounds of currants, one-half pound of lard, four eggs, one pint of milk, one nutmeg, and mace, one teaspoonful of baking powder. Wine and brandy.

Filling for Layer Cake.—A delicious filling for a layer cake is made of one cup of stoned raisins and one lemon peeled, chopped together; mix with this half a cup of cold water and one cup of sugar. Beat this well together; if the cake is well baked, so that there is a crust on the top, put the filling in while the cake is still warm. Be sure to remove the seeds from the lemons.

Old-Fashioned "Muster Gingerbread."—One cup molasses, two large spoonfuls butter, one teaspoonful soda dissolved in three tablespoonfuls boiling water, one teaspoonful ginger; knead well but not hard; roll into sheets, mark with a fork and bake quickly; this will make three common sized sheets; after it is baked and while hot, mix one teaspoonful sweet milk and one of molasses and wet the top.

Chocolate Jumbles.—One and a half teacups of white sugar, one-half a teacup of sweet cream, one-half a teacup of butter, one teacup of chocolate, half a teaspoonful of soda dissolved in cream, one teaspoonful cream of tartar, one egg. Work very stiff with flour, mix the chocolate and cream of tartar in the flour, roll thin, cut with a cutter.

Honey Cakes.—Three and one-half pounds of flour, one and one-half pounds of honey, one-half pound of butter, one-half pound of sugar, half a nutmeg, one tablespoonful of ginger, one teaspoonful of soda; roll thin and cut in small cakes; bake in a quick oven, cover tight and let stand till moist. They will keep a long time. This recipe has been used in one family for twenty-five years.

Huckleberry Cake.—One cup butter, two cups sugar, three cups flour, five eggs, one cup sweet milk, one teaspoonful soda dissolved in hot water, one teaspoonful each of nutmeg and cinnamon. One quart of ripe berries dredged well with flour. Stir them in carefully so as not to burn them. Bake in loaf or card.

Boston Cake.—One pound of flour, one pound of sugar, half a pound of butter, cup of sour cream, five eggs, teaspoonful of soda, spice. Beat butter and sugar to a cream, then yelks of eggs beaten very light, dissolve soda in cream, and add then flour alternately with whites of eggs beaten to a froth; spice to taste; fruit can be added; bake in a moderately hot oven, especially if fruit is added.

Queen's Cake.—One pound flour, one pound of sugar, half pound of butter, five eggs, flavoring essence to taste, cup of milk, one pound of currants, spice and citron. Beat butter and sugar to a cream, add eggs well beaten, then milk, flour, spice and fruit. Chopped raisins can be used in place of currants, if preferred. Bake two hours in a pretty hot oven.

Cream Cake.—One-half cup of butter, two cups sugar, three eggs beaten in one cup of milk, three cups of flour, two teaspoonfuls of cream of tartar, one teaspoonful of soda. Cream for middle, one pint of milk, let it come to a boil, one-half cup of flour, one cup of sugar, two eggs, flavor with vanilla and a lump of butter. This is worth trying.

Cream Tea Cakes.—Two pounds of flour, a teacup of butter, half pint of sour cream, half a teaspoonful of saleratus, and a little salt. Mix well. If necessary, add more cream. Make into small round cakes, and bake fifteen or twenty minutes. When done, open one side, and insert a piece of butter, or serve otherwise, hot.

Mrs. Crabtree's Cake.—One cup sugar, one-half cup butter, three eggs, leaving out whites of two for frosting; one-half cup of sweet milk, one-half teaspoonful soda, one teaspoonful cream of tartar, two cups, not quite full, flour. *Frosting.*—Whites of two eggs, beat to a froth, one and half cups sugar; one cup raisins chopped fine, one cup English walnuts, chopped fine.

Lady Fingers.—Take two eggs, one cup of sugar, half a cup of butter, half a cup of sweet milk, two teaspoonfuls of baking powder; add enough flour to form a soft dough. Take a small piece of dough, flour it and roll with your hands as large as your finger; cut off in four-inch lengths and put closely in buttered pans. Bake quickly.

Loaf Seed Cake.—Take one loaf of dough, one cup of brown sugar, half cup of butter or drippings, half ounce of caraway seeds, or a quarter pound of currants, a little spice, two eggs; mix thoroughly with the hands, and set to rise. Do not bake until real light; bake in a deep tin.

Kisses.—Beat the whites of three fresh eggs to a stiff froth; mix with five spoonfuls powdered sugar and flavor with lemon. Butter a pan and lay in it white paper. Drop the mixture upon it in teaspoonful cakes, at least an inch apart. Sift sugar over; bake half an hour in a slow oven.

Adelaide Cake.—One pound of flour, one pound of sugar, one-half pound of butter, six eggs, one cup of milk; rub the butter and sugar together, then add the yelks of the eggs, then the milk, with soda and cream tartar in it; flavor with lemon; mix the flour and whites of eggs in alternately.

Fruit Cream Cake.—One cup of brown sugar, one egg, butter the size of an egg, one cup of cream, one teaspoonful of soda, one teaspoonful of cinnamon, one small nutmeg, two cups of flour, one cup and a half of seeded raisins. This will make one good-sized loaf.

Hickorynut Macaroons.—Make frosting as for cake; stir in enough pounded hickorynut-meats, with mixed ground spice to taste, to make convenient to handle. Flour the hands and form the mixture into little balls. Place on buttered tins, allowing room to spread, and bake in a quick oven.

Tea Cake.—Beat two eggs in a teacup, fill the cup with sweet milk, add one cup sugar, ten even teaspoonfuls melted butter, one and three-fourths cups flour, two teaspoonfuls baking powder. This is the most reliable, easily made, and accommodating of cakes. Delicious baked in layers, and spread with jelly, chocolate icing, or cream. May be baked in a loaf or small patty pans, and served warm with tea.

Boston Tea Cakes.—One well beaten egg, two tablespoonfuls sugar, one cup of sweet milk, one teaspoonful of soda dissolved in the milk, two teaspoonfuls of cream of tartar sifted into the dry flour, two heaping cups of sifted flour, one tablespoonful of butter, melted. Bake in small tins.

Soft Cookies.—One heaping cup of butter, one and a half of sugar, two eggs, three tablespoonfuls of sour milk, a small teaspoonful of soda, and as little flour as will roll them out. Do not roll them thin. Sprinkle over before cutting out, and press it in slightly with the rolling pin.

Ginger Snaps.—One cup molasses, one cup brown sugar, half cup lard and butter melted together, three tablespoonfuls ginger, one teaspoonful cinnamon, half teaspoonful cloves, one teaspoonful soda dissolved in half a cup of boiling water; thicken with flour; roll and bake.

Christmas Cake.—Butter, blanched almonds, sugar, grocers' currants, and candied peel, half a pound of each; half a pint of cream, a measured half pint of eggs out of their shells, and enough French brandy and Madeira wine in equal parts to make the whole sufficiently moist; the eggs are to be whisked, the cream whipped, and the butter beaten as for a pound cake; bake it for two hours in a hoop or tin.

Molasses Sponge Cake.—One cup molasses, one and a half of flour, three eggs, one teaspoonful soda; bake in a quick oven.

Corn Cake.—Three eggs whipped light, yelks and whites separately, two cups sour or buttermilk, three tablespoonfuls melted butter, one teaspoonful soda dissolved in boiling water, one tablespoonful white sugar, one small teaspoonful salt. Corn meal enough to make a rather thin batter. Bake in a shallow pan, or in small tins, thirty minutes in a hot oven.

Fruit Cake.—Three pounds of flour, three pounds of sugar, three pounds of butter, thirty eggs, one ounce of cinnamon, four or five nutmegs, cloves to your judgment, half a pint of wine and brandy each, six pounds of currants, five pounds of stoned raisins, one citron and a half.

Jelly Cake—to Roll.—Three eggs beaten well with one cup of sugar; when light add one cup of flour, teaspoonful of cream of tartar, one-half teaspoonful of soda dissolved in water. Baking powder can be used instead of cream of tartar and soda.

Sponge Drops.—Beat to a froth three eggs and add one teacup of sugar: beat five minutes: stir into this one and a half cups of flour, in which one teaspoonful of cream of tartar and one half teaspoonful of soda are thoroughly mixed; flavor with lemon; butter tin sheets, and drop in spoonfuls about three inches apart.

Mother's Tea Cake.—Break an egg in a teacup, filled with sugar, beat thoroughly together, add one cup thick, sour cream, one teaspoonful soda, a little salt, half a nutmeg, and flour to make a stiff batter; bake twenty minutes in a moderate oven.

Choice Fig Cake.—A large cup of butter, two and a half cups of sugar, one of sweet milk, three pints of flour with three teaspoonfuls of baking powder, the whites of sixteen eggs, a pound and a quarter of figs (the choicest), well floured and cut in strips like citron; no flavoring.

Fried Cakes Without Eggs.—Take one and one-half cups of sugar, one cup of thick cream, two cups of buttermilk, one teaspoonful of cinnamon, about two and one-half teaspoonfuls of soda, and flour to mix. Roll, cut into rings, and fry in very hot lard.

Coffee Snaps.—Half cup molasses, half cup sugar, half cup lard and butter, mixed, a little salt, half teaspoonful soda, dissolve in quarter cup of strong coffee. Beat well; add flour enough to roll. Bake in a quick oven.

Currant Cake.—One-half cup of butter, one cup of sugar, two eggs, one-half cup of milk, one and one-half cups of flour, two teaspoonfuls of baking powder, one cup of washed currants dredged with flour.

Layer Cake.—The layer cake, so popular now, made of two layers of white cake with one of fruit cake in the middle, may be varied deliciously by making the middle layer of walnut cake. For this, if the cake is a large one, take two-thirds of a cup of sugar, one-third of a cup of butter, one cup flour, one egg, one teaspoonful baking powder, and nearly one cup of hickory-nut meats.

Hickorynut Cake.—One cup broken hickory meats, one and one-half cups sugar, one-half cup butter, two cups flour, three-fourths cup sweet milk, two teaspoonfuls baking powder, and the whites of four eggs, well beaten. Add the meats last.

Chocolate Icing.—Put into a saucepan half a pound of powdered loaf-sugar, two ounces of grated chocolate, and about a gill of water; stir on the fire until the mixture assumes the consistence of a thick, smooth cream.

Hickorynut Cookies.—Take two cups of sugar, two eggs, half a cup of melted butter, six tablespoonfuls of milk or a little more than a third of a cup, one teaspoonful of cream of tartar, half a teaspoonful of soda, and one cup of chopped kernels stirred into the dough.

Cookies.—Two eggs, half a cup of butter, or half lard with the butter, one cup of white sugar, flavor with lemon extract and nutmeg, three teaspoonfuls of baking powder sifted with flour enough to make the consistency to roll.

Molasses Cake.—Two cups of New Orleans molasses, four cups of flour, one cup of water, one cup of butter, one egg, two teaspoonfuls of soda, one orange; grate the peel, put that in, and also the juice and pulp.

Sponge Cake.—Beat four eggs, two cups sugar, two cups of flour with two heaping teaspoonfuls baking powder sifted in, all together thoroughly; then add a little lemon and two-thirds cup of boiling water. Beat well and bake, and you will have as fine a cake as was ever eaten.

Clove Cake.—Two cups flour, half cup molasses, one-half cup butter, one-half cup milk, two eggs, two cups raisins, one teaspoonful of soda, half teaspoonful each of cloves, cinnamon, and allspice, half a nutmeg.

Macaroons.—The whites of three eggs, beaten to a stiff froth; half a pound of cocoanut, half a pound of rolled and sifted crackers, and an even tablespoonful of extract of bitter almond. Drop them upon a greased paper, in a dripping-pan, and bake a light brown.

Feather Cake.—One cup of milk, one cup of flour, one egg, half a cup of sweetened milk, one tablespoonful of melted butter, one teaspoonful of baking powder, one teaspoonful of lemon juice. Bake to a dark brown.

Ginger Cookies.—One cup of sugar, one of butter, one of molasses, one tablespoonful of ginger, one of cinnamon, and two teaspoonfuls of saleratus, dissolved in three tablespoonfuls of hot water. Bake quickly.

Snowden Cake.—Beat to a cream half a pound of butter, three-quarters of a pound of granulated sugar, the whites of six eggs, half a teacup of cream, and one pound of Bermuda arrow-root. Add the beaten yelks of two of the eggs, and a little salt. Bake in a mold one hour.

New Way to Prepare Chocolate Cake.—Lovers of chocolate cake will rejoice at a new way of preparing it. Use the usual recipe for the cake, omitting one-third of a cup of flour. Grate the chocolate as for layer cake, add to the dough, mix thoroughly, and bake in a loaf.

Fruit Cake.—One cup of butter, one cup of sugar, one cup of molasses, three cups of flour, one half cup of milk, one cup of chopped raisins, one teaspoonful of cloves, cinnamon and allspice, two eggs, and two teaspoonfuls of baking powder or one teaspoonful of soda.

Doughnuts.—One egg, one cup sugar, one teaspoonful of butter, one cup of sweet milk, one teaspoonful of soda, two teaspoonfuls of cream, tartar

Cocoanut Cookies.—Two cups of white sugar, one cup of butter, two cups of grated cocoanut, two eggs, one teaspoonful of baking powder, and mix with enough flour to roll easy. Roll very thin, bake in a quick oven, but not brown.

To Flavor Cake.—An economical and really delicious way to flavor cake which is to have icing over the top, is to grate part of the peel of an orange or lemon over the cake before putting the icing on.

White Mountain Cake.—One tablespoonful of butter, four tablespoonfuls of milk, one cup of flour, one cup of sugar, two teaspoonfuls of yeast-powder, and two eggs; cream, whites of two eggs, six ounces of pulverized sugar.

Railroad Sponge Cake.—One and a half cups of sugar, two even cups of flour, four eggs, one teaspoonful of baking powder. Mix and add one-third of a cup of hot water.

Plum Cake.—One pound flour, one pound sugar, one pound butter, five pounds currants, ten ounces citron, three-quarters of an ounce of cloves, three-quarters of an ounce nutmegs, ten eggs, one wineglass brandy.

Crullers.—Two coffee cups sugar, one coffee cup milk, four eggs, six spoonfuls lard, two teaspoonfuls cream tartar, one teaspoonful soda, flour to make stiff enough to roll; fry in boiling lard; spice to suit the taste.

Virginia Snow Cake.—The whites of nine eggs, two cups sugar, four cups flour, one cup sweet milk, one cup butter, two teaspoonfuls baking powder.

Water Pound Cake.—One cup of butter, three cups of sugar, one cup of water or milk, four cups of flour, six eggs, one teaspoonful of soda, two teaspoonfuls of cream of tartar.

No Egg Cake.—Two and a half cups of flour, half a cup each of butter and milk, one and a half cups of brown sugar, and one teaspoonful of soda. Flavor with nutmeg.

Cup Cake.—Two cups of sugar, one cup of milk, one-half cup of butter, two teaspoonfuls of baking powder, four eggs, two and one-half cups of flour.

Gold Cake.—Yelks of five eggs, one and three-fourths cups butter, one-half cup milk, one and one-quarter cups flour, one cup sugar, two spoonfuls baking powder.

Ice Cream and Summer Drinks.

French Vanilla Ice Cream.—One quart rich sweet cream, half a pound of granulated sugar, and the yelks of six eggs. Place the cream and sugar in a porcelain kettle on the fire, and allow them to come to a boil; strain through a hair sieve, and having the eggs well beaten add slowly to the cream and sugar while hot, at the same time stirring rapidly. Place on the fire again, and stir for a few minutes; then pour into the freezer, and flavor with one tablespoonful of vanilla.

Crushed Strawberry Ice Cream.—Three pints best cream, twelve ounces pulverized white sugar, two whole eggs, and two tablespoonfuls of

extract of vanilla. Mix in a porcelain basin, place over the fire, and stir constantly until it reaches a boiling point. Strain through a hair sieve into the freezer, select, hull and crush to a pulp one quart ripe strawberries, with six ounces pulverized sugar. Add this pulp to the frozen cream, mix well, and give the freezer a few additional turns to harden.

Coffee Ice Cream.—One quart best cream, half a pint strong coffee, fourteen ounces white pulverized sugar, yelks of eight eggs. Mix in a porcelain-lined basin, place on the fire to thicken, and strain through a hair sieve. Put into a freezer and freeze.

Lemon Ice Cream.—One quart best cream, eight ounces of pulverized sugar, three whole eggs, and a tablespoonful of extract of lemon. Place on the fire, stirring continually until it reaches the boiling point, then remove and strain into the freezer.

Italian Orange Ice Cream.—One pint of best cream, twelve ounces of pulverized sugar, the juice of six oranges, two teaspoonfuls of orange extract, the yelks of eight eggs, and a pinch of salt.

Biscuit Glaze.—One pint and a half of cream, the yelks of eight eggs, and one tablespoonful of vanilla; take six ounces of crisp macaroons and pound to a dust; then stir into it another tablespoonful of vanilla; mix the cream, sugar and vanilla; place on the fire and stir until it begins to thicken; strain into freezer, and when nearly frozen add the macaroon dust and finish. Eggs can be left out of all ice cream recipes if desirable.

Orange Ice.—Squeeze the juice from six large oranges and two lemons; pour about five gills of boiling water over the broken peel and pulp and let it stand until cool; then strain and add the water to the orange and lemon juice. Sweeten to taste with loaf sugar, and freeze.

Lemon Water Ice.—Rub on sugar the clear rinds of lemons; squeeze the juice of twelve lemons, strain them, boil the sugar into a strong, thick syrup; add to the juice half a pint of water, or good barley water, sweeten it with your syrup, and add the white of an egg and jelly.

Oranges Cold.—Frozen oranges, for dessert at any season of the year, are delicious. Remove the peel and slice the oranges; to each pound of oranges add three-quarters of a pound of sugar and one-half pint of water, and freeze.

Red Currant Fruit Ice.—Put three pints of ripe currants, one pint of red raspberries, half a pint of water in a basin. Place on the fire and simmer for a few minutes, then strain. Add twelve ounces of sugar and half a pint of water.

Raspberry Water Ice.—Press sufficient raspberries through a hair sieve to give three pints of juice, and add one pound of pulverized sugar and the juice of one lemon.

Egg-Nogg.—To make a quart take three eggs, nearly a pint of good fresh milk, sugar and spice to suit the taste. Put these in a pitcher; add hot water to make a quart; then stir, or change from one vessel to another until completely mixed; then add a wineglass or more of the best whiskey. Wine may be used instead of whiskey. The eggs and sugar must be thoroughly beaten before being put with the hot water.

Ginger Beer.—White sugar, twenty pounds; lemon juice, eighteen ounces; honey, one pound; bruised ginger, seventeen ounces; water, eighteen gallons; boil the ginger in three gallons of the water for half an hour; then add the sugar, the juice and the honey, with the remainder of the water, and strain through a cloth; when cold, add the white of an egg and half an ounce of the essence of lemon; after standing four days, bottle. This beverage will keep for many months.

White Spruce Beer.—Mix together three pounds of loaf sugar, five gallons of water, a cup of good yeast, adding a small piece of lemon peel, and enough of the essence of spruce to give it flavor. When fermented, preserve in close bottles. Molasses or common brown sugar can be used, if necessary, instead of loaf, and the lemon peel left out. Sometimes, when unable to obtain the essence of spruce, we have boiled down the twigs. This will be found a delightful home drink.

Sham Champagne.—A good temperance drink is made as follows: Tartaric acid, one ounce; one good-sized lemon; ginger root, half ounce; white sugar, one and a half pounds; water, two and a half gallons; brewer's yeast, four ounces. Slice the lemon, bruise the ginger, and mix all except the yeast. Boil the water and pour it upon them; let it stand until cooled down to blood heat, then add the yeast and let it stand in the sun all day, and at night bottle. In two days it will be fit for use.

Berry Sherbet.—Crush one pound of berries, add them to one quart of water, one lemon sliced, and one teaspoonful of orange flavor, if you have it. Let these ingredients stand in an earthen bowl for three hours; then strain, squeezing all the juice out of the fruit. Dissolve one pound of powdered sugar in it, strain again, and put on the ice until ready to serve.

Cherry Effervescing Drink.—Take a pint of the juice of bruised cherries, filter until clear, and make into a syrup with half a pound of sugar; then add one ounce of tartaric acid, bottle and cork well. To a tumbler three parts full of water, add two tablespoonfuls of the syrup and a scruple of carbonate of soda; stir well, and drink while effervescing.

Orangeade or Lemonade.—Squeeze the juice, pour boiling water on a little of the peel, and cover close; boil water and sugar to a thin syrup and skim it. When all are cold, mix the juice, the infusion, and the syrup with as much more water as will make a rich sherbet; then strain. Or, squeeze the juice and strain it, then add to it water and capillaire.

Ginger Lemonade.—Take half cup of vinegar, one cup of sugar, two teaspoonfuls of ginger, stir well together; put in a quart pitcher and fill with ice water. If one wants it sweeter or sourer than these quantities make it, more of the needed ingredients may be put in. It is a cooling drink, and almost as good as lemonade, some preferring it.

Iceland Moss Chocolate.—Dissolve one ounce of Iceland moss in one pint of boiling milk; boil one ounce of chocolate for five minutes in one pint of boiling water; thoroughly mix the two, and give it to the invalid night and morning. This is a highly nutritive drink for invalids.

Staffordshire Syllabub.—Put a pint of cider and a glass of brandy sugar and nutmeg, into a bowl, and pour milk on the top of it; or pour warm milk from a large teapot some height into it.

Effervescing Lemonade.—Boil two pounds of white sugar with one pint of lemon juice; bottle and cork. Put a tablespoonful of the syrup into a tumbler about three parts full of cold water, add twenty grains of carbonate of soda, and drink quickly.

Cool Summer Drink.—Take one pound finely powdered loaf sugar, one ounce of tartaric or citric acid, and twenty drops of essence of lemon. Mix immediately, and keep very dry. Two or three spoonfuls of this, stirred briskly in a tumbler of water, will make a very pleasant glass of lemonade.

Table Beer.—A cheap and agreeable table beer is made as follows: Take fifteen gallons of water, and boil one-half, putting the other into a barrel; add the boiling water to the cold, with one gallon of molasses and a little yeast. Keep the bung hole open till the fermentation is completed.

Root Beer.—To make Ottawa root beer, take one ounce each of sassafras, allspice, yellow dock, and wintergreen, half an ounce each of wild cherry bark and coriander, a quarter of an ounce of hops, and three quarts of molasses. Pour boiling water on the ingredients, and let them stand twenty-four hours. Filter the liquor, and add half a pint of yeast, and it will be ready for use in twenty-four hours.

Milk Lemonade.—Dissolve three-quarters of a pound of loaf sugar in one pint of boiling water, and mix with them one gill of lemon juice and one gill of sherry; then add three gills of cold milk. Stir the whole well together and strain it.

Nice Lemon Beer.—Slice two good-sized lemons, put with them one pound of sugar; over these pour one gallon of boiling water, and when about milk warm add one-third cup of yeast. Let it stand over night, and it is ready for use.

Confectionery.

To Make Tomato Figs.—Pour boiling water over the tomatoes, in order to remove the skin; then weigh them and place them in a stone jar; with as much sugar as you have tomatoes, and let them stand two days; then pour off the syrup, and boil and skim until no scum rises. Then pour it over the tomatoes, and let them stand two days, as before; then boil and skim again. After the third time they are fit to dry, if the weather is good; if not, let them stand in the syrup until drying weather; then place on large earthen plates or dishes, and put them in the sun to dry, which will take them about a week; after which, pack them down in small wooden boxes, with fine white sugar between every layer.

Walnut Creams.—One cup granulated sugar, one-half cup hot water; boil like mad two or three minutes or until it jellies in water; cool it (almost), beat it very fast until it creams; spread on a platter, halve and put on walnuts. This cream is same as chocolate cream. Chocolate for cream as follows: One ounce or one square Baker's chocolate in a bowl over the teakettle and melt; add one teaspoonful pulverized sugar, a piece of butter size of a walnut with the salt washed out; dip the balls of cream into this and dry on sheets of paper. The above directions make forty drops, or cream for one pound walnuts.

Peppermint Drops.—The best peppermint drops are made by sifting finely powdered loaf sugar in lemon juice, sufficient to make it of a proper consistence; then, gently drying it over the fire a few minutes, and stirring in about fifteen drops of oil of peppermint for each ounce of sugar, dropping them from the point of a knife. Some persons, instead of using lemon juice, merely mix up the sugar and oil of peppermint with the whites of eggs; beating the whole well together, dropping it on white paper, and drying the drops gradually before the fire, at a distance.

Pop-Corn Balls.—Take a three-gallon pan and fill it nearly level full of popped corn, and then take a cup of molasses and a little piece of butter and boil until it will set, or try it in cold water; just a drop will do in water, and if it sets, then pour the molasses all around on the corn. Then take a large iron spoon and stir well; when well mixed, butter your hands well and take corn in both hands, as much as you can press well together, and you will have a large and splendid ball. You can use sugar in the place of molasses if you wish it.

To Sugar or Crystallize Pop Corn.—Put into an iron kettle one tablespoonful of water, and one teacup of white sugar; boil until ready to candy, then throw in three quarts of corn nicely popped; stir briskly until the candy is evenly distributed over the corn; set the kettle from the fire, and stir until it is cooled a little and you have each grain separate and crystallized with the sugar; care should be taken not to have too hot a fire lest you scorch the corn when crystallizing. Nuts of any kind prepared this way are delicious.

Walnut Candy.—The meats of hickory nuts, English walnuts, or black walnuts may be used according to preference in that regard. After removal from the shells in as large pieces as practicable, they are to be placed on bottom of tins, previously greased, to the depth of about a half inch. Next boil two pounds of brown sugar, a half pint of water and one gill of good molasses until a portion of the mass hardens when cooled. Pour the hot candy on the meats and allow it to remain until hard.

Almond Candy.—Take one pound of sugar and about half a pint of water; put in part of the white of an egg to clarify the sugar; let this boil a few minutes, and remove any scum that rises. When the sugar begins to candy drop in the dry almonds; first, however, you should blanch the nuts by pouring hot water over them, and letting them stand in it a few minutes; then the skin will slip off readily. Spread the candy on buttered plates to cool.

Sugar Taffy.—One pound sugar put in a pan with half tumbler cold water, add one teaspoonful cream tartar, lump of butter size of hickory nut, one teaspoonful vinegar (do not stir at all), boil slowly twenty-five minutes, and drop a little into cold water, and if crispy it is done; turn on to plates and pour on flavoring—lemon and vanilla, half each—pull till very white.

Butter Scotch.—Take two cups of sugar, two tablespoonfuls of water, piece of butter the size of an egg. Boil without stirring until it hardens on a spoon. Pour out on buttered plates to cool.

Chocolate Candy.—One cup brown sugar, one cup white, one cup molasses, one cup milk, one cup chocolate, butter the size of a walnut.

Lemon Drops.—Squeeze the juice of six lemons into a basin; pound some lump sugar, and sift it through a fine sieve, mix it with the lemon juice, and make it so thick that you can hardly stir it. Put it into a stew pan, and stir it over the fire for five minutes, then drop out of a teaspoon on writing paper, and let it stand till cold.

Candied Lemon Peel.—Peel some fine lemons, with all the inner pulp, in halves or quarters; have ready a very strong syrup of white sugar and water; put the peels into it, and keep them boiling till the syrup is nearly reduced. Take them out and set them to dry with the outer peel downward.

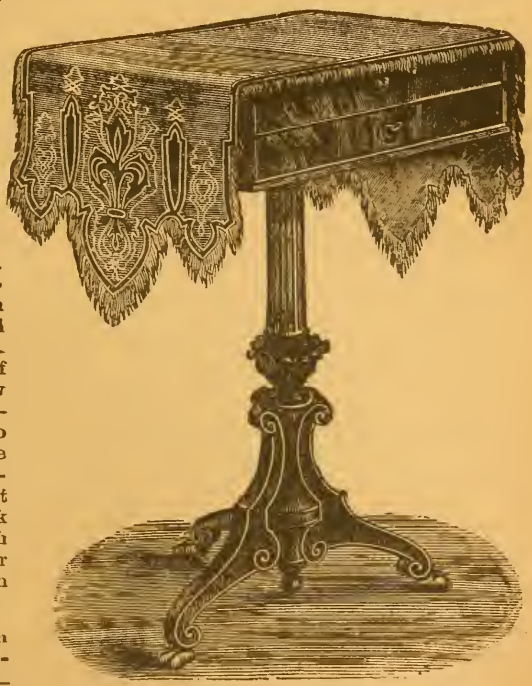
Cocoanut Candy.—Grate the meat of a cocoanut, and, having ready two pounds of finely sifted sugar (white) and the beaten whites of two eggs, also the milk of the nut, mix together and make into little cakes. In a short time the candy will be dry enough to eat.

Candied Orange Peel.—Make a very strong syrup of white sugar and water; take off the peels from several oranges in halves or quarters, and boil them in the syrup till it is nearly reduced. After this take them out and set them to dry with the outer skin downward.

Vanilla Candy.—Three teacups of white or coffee sugar, one and a half teacups unskimmed sweet milk to dissolve it; boil till done, and flavor with vanilla; after it cools a little, stir until hard and eat when you please.

LADIES' FANCY WORK.

Work Table Cover.—This cover if of fawn-colored cloth, ornamented elaborately on the ends in application embroidery. The design figures, which look dark in the illustration, are applied in broken cloth; on the middle of each leaf of the large middle application figure apply a piece of dark-brown velvet. Edge all the applied figures with fawn-colored soutache, and ornament the pieces of velvet besides in point Russe embroidery with fawn colored saddlers' silk. For the lines of the design sew on brown soutache in two shades. The cover is bordered with light brown open silk fringe an inch and a quarter wide. Brown percale lining.



WORK TABLE COVER.

Imitation Coral Hanging Baskets.—Take old hoops with the covering on; bend and tie in any shape desired; tie with wrapping-twine, with ends of the twine left one-fourth of an inch long; cover the basket when formed with knots or ties about one inch apart all over the basket. Then take one half pound of beeswax, melt it in a shallow pan, stir in enough Japanese vermilion to get the color you wish, then roll the basket in the melted wax until it is covered completely. We have one made in this way, that has hung exposed to the weather for two years, and is still as good as new.

A Pretty Tidy.—The requisites are a ball of number fourteen tidy cotton, and a wooden frame about twenty inches square, with an inch sprig driven half down in the center of each corner, and similar ones along the sides in line with these, and an inch apart.

FIG. 1.—BLACKBERRY.

Fasten your cotton to the second side sprig, and weave from this sprig to the one directly opposite, passing round each sprig three or four times; then draw the thread to the next sprig and weave in the same manner. Continue this until you reach the second sprig from the side you are working toward. Now cross these threads in the same way from the other two sides, then cross with the same number of threads diagonally in both directions. You will then have in your frame four warps, each in different directions. With a needle and tidy cotton securely fasten as they are every place where four sets of threads intersect, drawing the cotton from one to another. Cut the cotton at every sprig, and it is finished, except trimming the fringe a little. Made in this way they are serviceable, and less work than you would think.

Embroidery Designs.—We give a design from natural forms (Fig. 1) to which the artist has added an imaginative edge, although that has the outlines of some leaf forms. For fine delicate needlework in pure white this forms a most graceful design. But, where embroidered in the colors natural to the leaves and fruits, on a boy's or girl's jacket, stand cloth or ottoman cover, on cloth of scarlet or gray, is pretty enough for the most fastidious. Moreover, this leads you to observe and study these things, which from your life-long intimacy with them may have failed to specially interest you.

FIG. 2—INITIAL LETTER.

For an initial letter for the corner of a handkerchief, we give two designs (Figs. 2 and 3), which serve the treble purpose of use, ornament, and mem-

ory of delicious fruits. For a gentleman's handkerchief, nothing can be in better taste than his initials wrought in such becoming drapery. And so through the whole alphabet you can weave something synonymous from nature about each letter. Such work flavors of botany, which is a science everybody should study. Aside from its being a most delightful study in itself, it is the key to a marvelous world of infinite and ever-varying delights; it keeps you from going through life with your eyes blinded; it tends to make you gentle, large-hearted and thankful. These forms will, or ought to, stimulate your pencil for drawing. Drawing cultivates your eye as nothing else will. It educates your hand; it civilizes you generally. Make a sketch of anything, and it will ever after possess a new interest. You tread on a thousand forms of vegetation every day. Can you make a drawing of one? The fine drawing we give would be a nice design for a center of a pillow sham.

FIG. 3.—INITIAL LETTER.

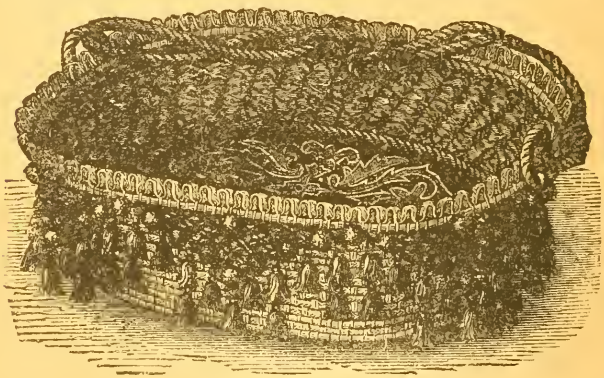
Persian Rugs Made at Home.—It is easy enough after you once know how, and, for that matter, so is everything you undertake. To make a rug you will need plenty of perseverance, for it is a large contract to make one of ordinary size; but it is very pretty work, and can be done with ease by even those ladies whose failing eyesight compels them to give up the various fascinating forms of fancy work, which are too apt to prove a tax to the best of eyes.

Purchase from some carpet dealer a supply of scraps of tapestry Brussels carpeting; pieces that are too small to be worked up into hassocks are quite large enough for the purpose. Cut these into strips of any length their size allows; but let them be of uniform width, say three inches. Ravel these all out, rejecting the linen, and collecting in a box the little crimped worsted threads. Then provide yourself with a pair of the largest-sized steel knitting-needles, and a ball of the coarsest crochet cotton, either white or colored. Set on ten stitches, and after knitting a row or two to make a firm beginning, go on as if you were making a garter, but with every other stitch lay a thread of the crimped wool across the needles. After knitting the stitch, take the end of wool which shows upon the wrong side, and turn it toward the right side, knitting a stitch above to secure it. Then put in another thread of wool and repeat the process. The back of the strips should have something the appearance of that of a body Brussels carpet, while the front should be like a sort of thick, long napped plush. The colors may be used without selection, making a sort of *chene* effect; or carpets may be

chosen for raveling which show only shades of scarlet or blue; or brown carpets may be used for the center of the rug, and a border of scarlet or blue sewed on all around. After doing a little of this work, many ideas as to arrangement of colors will suggest themselves, and a little practice will enable the knitter to produce some very pleasing results.

When the strips are all finished they must be sewed together at the back. It is only for convenience that they are knitted in strips—the rug, as a whole, would be very cumbersome and unwieldy to handle. Some ladies edge a Brussels or velvet carpet hearth-rug with a strip of this knitting, thus giving a very pretty finish. Small mats for placing in front of bureaus are also very pretty made upon the same plan.

Work Basket.—The basket is of fine wicker-work, the sides are lined with gathered satin, and the bottom with embroidered plush; both are finished with silk cord. The outside is ornamented with fringe of crewels of various colors. Handles of cord.



WORK BASKET.

Crochet Macrame Tidy.—Use seine cord No. 8.

Crochet 57 chain stitches.

1st row.—Put thread over hook and crochet in first loop, and so on until you have made 9 single shell stitches. Crochet 7 chain, shell 9, chain 7, shell 9, chain 7, shell 9.

2d row.—Turn, chain 3, shell 9 on top of the last made in the first row, chain 9, shell 9, chain 9, shell 9, chain 9, shell 9.

3d row.—Turn, chain 3, then same as last row only making 7 chain instead of 9.

4th row.—Turn, chain 3, shell 9, chain 5, place the hook in the fifth stitch of the chain in the 2d row; secure the chain of 7 in with it, chain 4, shell 9, and so on to the end of the row.

Begin again at the beginning and crochet the desired length. Finish all around with scallop, with fringe across the lower edge. Run satin ribbon through the openings to match your room.

A Home-Made Hassock.—Hassocks, or footstools, are convenient for many purposes. Well, let me tell you how easily you can make one out of articles that one considers only lumber, and are often at a loss to know what to do with. Take seven tin fruit cans, put one in the middle, and the other six around it; draw around this a band of unbleached muslin and fasten it so as to keep them firmly in place; set them on a piece of paper and cut a pattern of the bottom, which then cut in heavy pasteboard. Cover this with gray paper muslin for the bottom, as it slips better than anything else. Cut out of cretonne a similar-shaped piece for the top, also a band to fit the

PILLOW SHAM.

sides; cord the top piece around the edge, and sew on the band. Stuff the cans with hay or excelsior, and let it be good and thick on top of the cans, also, as it will pack in a little while. Draw your cretonne over it, and sew firmly to the bottom, and you have your hassock to use on the porch in summer, or as a footstool before the fire. It is strong as well as very light, and can be moved easily with the foot.

Pillow Sham.—Made of linen. The edges cut out like design, turned in and basted, then the lace overhanded on, making sure to have it full enough on the points; cut a long buttonhole in the end of each point, and run colored ribbons through. It is easily made and the effect is very pretty.

Clothes Brush Holder.—The basket is of very fine wicker, in the form of a cone; it is ornamented with an embroidered drape, which may either be finished with a narrow furniture gimp or tufts of crewel; the bottom is covered with silk, which is drawn to a point at the end and finished by a tassel; the top is ornamented with two woolen tassels and a rosette.

NO. 1.—CLOTHES BRUSH HOLDER.

Table Covers, Etc.—A rich and handsome cover may be made of aida canvas, either square or in scarf style, with a wine-colored plush square in the center, fastened on with feather stitching in yellow floss. The edge of canvas should be raveled out and knotted into fringe, about three inches from which feather-stitch a band of plush, and above this may be a design worked in crewels if it is a scarf, or, if square, in each corner.

"Crazy silk patchwork" bands are much used for decorating table covers, curtains and chair covers. The pieces must be small and of elegant silk, satin and velvet.

A simple and pretty table cover for a bedroom lamp-stand may be made of pale blue canton flannel trimmed with antique lace or with black velvet ribbon, feather-stitched on with yellow floss, and the edge finished with a fringe of blue worsted tied in. One similar to this made of cardinal all-wool canvas or basket flannel is pretty for the sitting-room.

NO. 2.—BACK OF NO. 1.

Neat and pretty bureau or wash-stand covers are made of scrim or dotted muslin in scarf shape, trimmed with deep lace and lined with pink or blue silesia.

Serviceable and pretty covers for the sofa pillow and chair cushions in the sitting-room are made of the striped or plaid turkish towels, which are so inexpensive and yet pleasing to the eye. The prettiest pillow shams used are those made of four

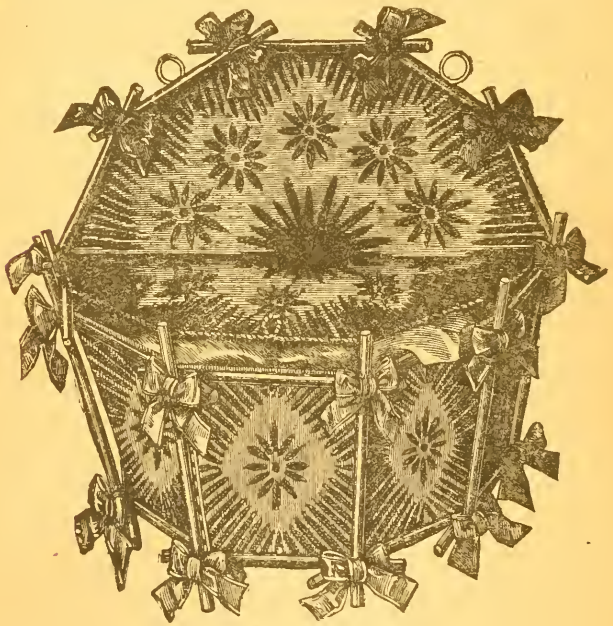
small hem-stitched handkerchiefs, joined with lace insertion, finished with a frill of lace, and lined to match the other appointments of the room. They need not be made of expensive handkerchiefs; the thinner the better. Fortunate are those who possess one of those large wicker or rattan chairs, as they may be decorated so handsomely with colored satin ribbon, run in and tied in bows, or a handsome scarf about twelve inches wide, and long enough to hang over the back and go down the back and seat, and hang over the seat a little. It may be made of a strip of plush in the center, and a strip of embroidery in crewel work on felt, satin, momie cloth or canvas of some contrasting color, or worsted work. Line and join the seams with fancy stitches in silk, and finish the ends with fringe. Another handsome decoration of a rocker would be a cushion covered with plush or embroidered canvas. Put a puff of satin around the edge, and cover the seam with small chenille cord. A pillow roll for the head-rest at the back should be made to match, and tied on with ribbons. Double-faced canton flannel in wine color and olive green is much used for lambrequins, table covers, curtains for archways and double-doorways, and also for windows, but it may fade when brought in such close contact with the sun and light. The trimming is usually a band of old gold, feather-stitched on, and the edge is finished with fringe or a hem.

HANGING BASKET.

Hanging Basket.—The basket is wicker-work, and the band at the top is of light blue cloth four inches deep, with a scalloped piece a darker shade over it. The long stitches on the dark cloth are of the lightest shade of blue silk, with a silver thread running with it. Through the wickers run satin

ribbon. Combine the two shades of blue in the tassels, with the silver wound round the tops of them. Heavy cord and tassels to hang it up by. The same design of trimming will answer for any shaped basket.

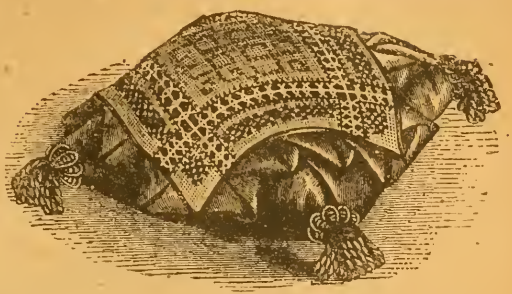
Ornamental Scrap Bag or Basket.—This basket, to hang against the wall, is composed of cardboard, covered with gray linen, embroidered with brown wool, and fastened in a cane stand. Cut out first a piece of cardboard for the back and the bottom, and five pieces for the front. Bind them with a crossway strip of gray linen, cover them with gray linen, and work on the outside with brown wool the design in point russe, the stitches being taken through the cardboard. Then line the pieces with linen and sew them



ORNAMENTAL SCRAP BAG.

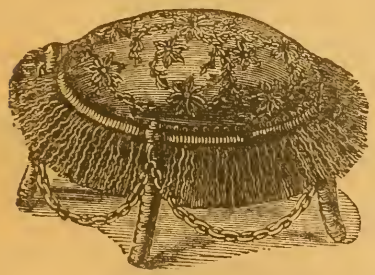
together. Next prepare five pieces of thin cane, four and one-half inches long, for the edges of the back, and five four and one-half inches long, five four inches long, and six five inches long, for the front of the basket. At one-half inch from the ends cut a little hollow in the canes, and then fit them to each other and tie them together, first with strong thread and then with brown ribbon, according to illustration, and secure the basket into the stand. For the cover, cut a piece of cardboard according to the shape of the upper part of the back, doubled. Cut it in half through along the center, cover the side on which you made the incision with linen, and work on one-half of the design seen in illustration to the back of the basket, double the cover, sew the edge of the linen together, and sew on a cord,

leaving a loop in the middle. Two brass rings sewn at the back serve to hang up the basket.



TOILET PINCUSHION.

Toilet Pincushion.—The foundation is a square of lining about seven inches, stuffed with sawdust; it is covered with plain satin; satin ribbon of a contrasting color is folded into points, and disposed according to design; tassels ornament the corners; a square of fine Irish linen, six inches when hemmed (the hem one inch deep), is placed cornerwise over the cushion; this square is ornamented with drawn threads and cross-stitch embroidery in silk the color of the satin.



NEEDLE CUSHION.

Needle Cushion.—We give a design for a needle cushion, the frame of which can be made of rustic work. The feet can be connected by a chain, as the sketch indicates. The cushion can be filled with emery and ornamented with any kind of needle-work that may suit the fancy. The edge may be ornamented with fringe, gimp, or other convenient and suitable material.

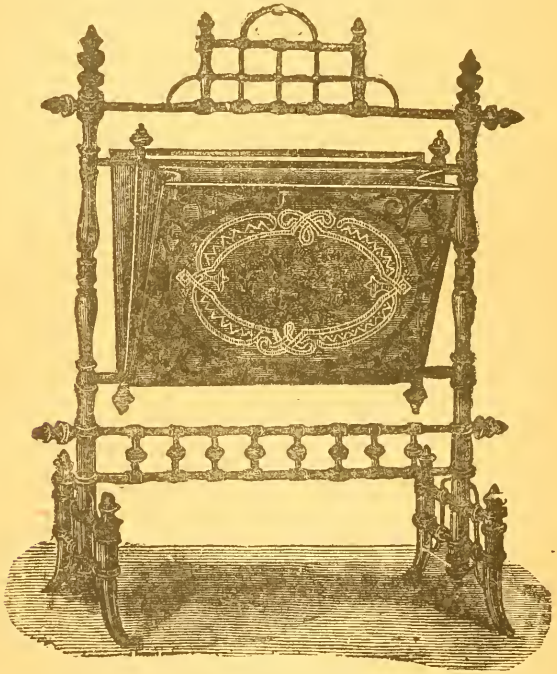
Pen Wiper.—Twelve disks of cloth of various colors are edged with crystal beads. The rounds may be of any size wished, according as the pen wiper is required, large or small. They are then folded in four, and fastened together in the center with a few stitches of strong silk.

PEN WIPER.

Wheat Ear Edging.—Cast on five stitches. 1. Two plain stitches; thread over, one plain, thread over twice and purl two together. 2. Thread over twice, purl two together, four plain. 3. Knit three plain, thread over one, plain,

thread over twice, purl two together. 4. Over twice, purl two together, five plain. 5. Knit four plain, over, one plain, over twice, purl two together. 6. Over twice, purl two together, six plain. 7. Knit six plain, thread over twice, purl two together. 8. Over twice, purl five together, three plain; then commence again at first row.

Music Portfolio and Stand.—This stand, as we illustrate it, is made of turned wood, with a portfolio made of pasteboard, covered with a design of needle-work. Music stands of this sort are very convenient, as every musical family knows; but such a stand can be made as well, look as appro-



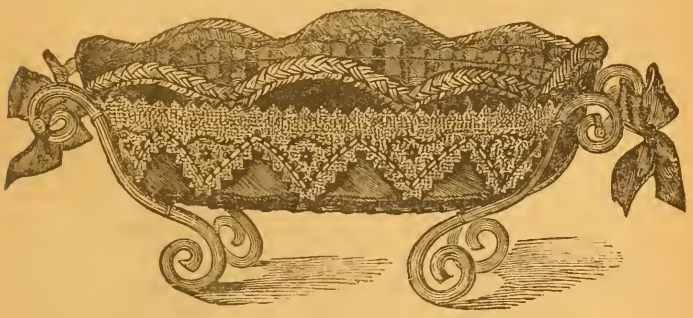
MUSIC PORTFOLIO AND STAND.

priate and perhaps more ornamental, if made of rustic work. The woods, and often even the wood-pile, will afford abundant material for its manufacture, and when made by ingenious and loving hands, renders it, though of homely and inexpensive materials, nearly priceless in value.

Basket for Fruit.—Pretty baskets for serving large fruit for luncheon are easily made. Take four pieces of cardboard and cover with any material preferred, and on each piece work or paint the flower of the fruit which the basket will contain. Fasten the pieces together by a knotted cord. Over the fruit throw a square of delicate macrame lace.

A Lesson in Decorating.—Choose a plain, smooth, red-clay flower-pot. If it is rather stupid-looking all the better. With your box of water-color paints, lay broad bands of dull blue around top and bottom. If you prefer, you can paint the intervening strip black, instead of leaving it red, and the bands may be divided by a narrow line of yellow. Now you are ready for the pictures. If you possess some sheets of little scrap-chromos, you will soon be rid of your task. Select some very odd, grotesque ones, that will surprise each other as much as possible—a huge butterfly, tiny Madonna, reptiles, sprays, zebras, and the like. Paste them on in the most disorderly order you can imagine, and your work is complete. Another method is to cut from picture papers a quantity of small designs, being careful to trim them very neatly. Paint these all black, and lay on a dull red or blue ground. Whichever plan you choose, be careful and not decorate too profusely, as that would be quite unlike the Japanese, while it would hint most strikingly of a merry, mischievous little girl.

Fancy Card Basket.—The foundation of this basket is of wire, and it is lined with quilted satin. The drapes are of cloth pinked at the edges and embroidered with silk.



FANCY CARD BASKET.

Antique Lace.—Cast on fifteen stitches.

1. Knit three, over, narrow, knit three, over, knit one, over, knit six.

2. Knit six, over, knit three, over, narrow, knit three, over, narrow, knit one.

3. Knit three, over, narrow, narrow again, over, knit five, over, knit six.

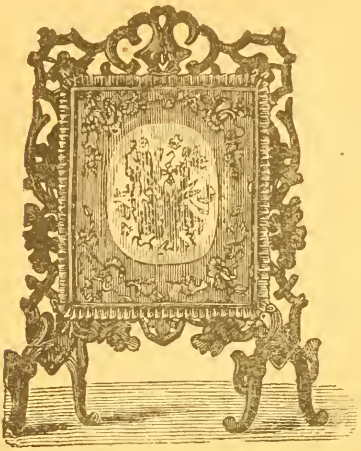
4. Cast off four, knit one, over, narrow, knit three, narrow, over, narrow, knit one, over, narrow, knit one.

5. Knit three, over, narrow, knit one, over, narrow, knit one, narrow, over, knit three.

6. Knit three, over, knit one, over, slip two, knit one, pass the slipped stitches over the knitted one, over, knit four, over, narrow, knit one, begin again from the first row.

How to Make a Screen.—The accompanying illustration is that of a beautiful but expensive screen, which, however, may serve as a guide in the making of a much cheaper one. The frame-work of this is of carved wood, the screen itself of embroidered silk, covered with sheer white muslin, with

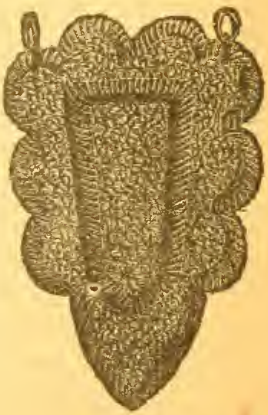
a plaited edge, which is put over the silk for protection. The height and width of a screen may vary, of course, according to the size of the heater or grate, and may consist of one piece as in the illustration, or of two, three, or half a dozen, joined by by hinges and resembling the construction of cloth bars. Black walnut is a handsome wood of which to make the frame, which may be fashioned plainly or ornamented to one's taste; but if that be to expensive, a cheaper wood may be employed, and stained to imitate something better. Cherry is again growing into great favor, and nothing could be prettier than a frame made of that.



SCREEN.

For the shade or screen proper a great variety of materials may be used. For convenience, make a light frame (like those over which mosquito netting is drawn for windows), which will neatly fit inside the other; over this stretch smoothly and nail a piece of strong muslin or canvas, as the ground work for the ornamentation; in lieu of this tin might be used; wood is too much warped by the action of the heat. The canvas may be covered with gay-colored chintz, at twelve and a half cents per yard, or handsome cretonne at sixty cents, or brocaded silk, painted satin, or a large fine print or engraving or embroidered cardboard or canvas—almost anything one's fancy may devise.

A very showy screen recently seen on exhibition had a black background on which was pasted all sorts, sizes, colors, and kinds of cheap prints, carefully cut out and applied without any regularity of design, and then the whole heavily varnished. The effect was very gay and sparkling. Pressed ferns and autumn leaves, artistically arranged on a white or light background, or even black look finely; the back of the leaves should be well touched with mucilage, so as to adhere firmly. For a black background, velveteen, or plain black paper, to be had where wall paper is sold, are good.



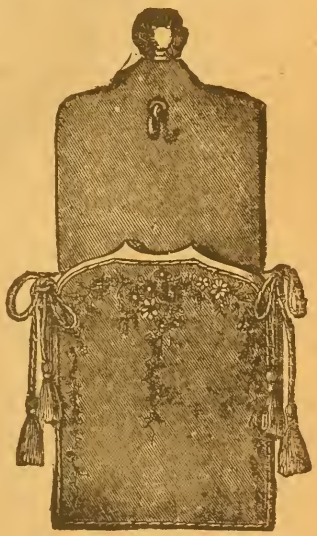
SLIPPER CASE.

Slipper Case.—Cut two pieces of cardboard the size desired; cover them with momie cloth. Then cut of cardboard a smaller piece for the pocket; cover it on one side with the cloth, and fasten it in the center of one of the large pieces; then finish where it is joined with a worsted cord. Overhand the

two large pieces together, and sew the cord all around the edge. To hang it, sew on two large brass rings at the back of the two top-side scallops.

A Handsome Lace Spread.—With forethought and some money one can easily make a beautiful set of pillow shams and spreads without any great expense. From time to time buy, as you see those which please you and are cheap, squares of antique lace; they come in all kinds of pretty designs. Choose those of uniform size and of the same quality. When you have enough set them together with a stripe of satin. Remnants of satin can be purchased sometimes at very low figures. For a border, catch the squares together diagonally and fit it in half squares of the satin. Put the edge of the lace squares over the satin, having first taken the precaution to overcast very delicately the edges of the satin. The spread may be lined or not, as you please. The pillow covers should be made to match. With proper care a set of this kind will last a long time, and when one considers the comfort of always having a handsome covering for the bed at hand to dress it up for great occasions, the outlay of time and money does not appear to have been wasted.

Hanging Card-Receiver and Watch Case.—Take two pieces of card, ten inches long and three and one-half inches wide, and cut the ends pointed as the design shows. Cover both pieces with velvet or silk, and embroider a vine of flowers on one end, or if preferred paint in water colors. Overhand the two pieces together and finish the edge with gilt cord. Make a ring of twisted cord at the top. Bend the card up at three inches to form the rack, and fasten at the sides with cord and tassels. Twist a large hook with gilt wire and sew an inch below the ring at the top, for the watch.



CARD-RECEIVER AND WATCH CASE.

To Prepare Skeleton Leaves.—A ready method of preparing skeleton leaves is the following: Make a solution of concentrated lye in hot water, in the proportion of about two ounces of lye to a quart of water; or, if this is not convenient, prepare the lye by dissolving four ounces of common washing soda in a quart of water, adding about two ounces of fresh quick lime, boiling for about a quarter of an hour, and when cool decanting the liquid from the sediment. Place the leaves in this solution, and allow it to boil for about an hour, or until by trial the pulpy part of one of the leaves allows itself to be readily removed. When this is the case, the leaves are carefully removed, one by one, floated on a sheet of glass, and the pulp is removed by gently tapping or beating with a painter's stiff brush, or the like, taking care not to apply a rubbing motion, which would destroy the fibres as well. From time to time the disintegrated pulp should be washed away by allowing a stream of water to flow on the glass. When this operation has been

properly performed, nothing of the leaf remains behind but the network of fibres, or the skeleton. The next step is to bleach the skeleton leaves, which is easily done by placing them in a shallow dish of water, to which a small quantity of chloride of lime has been added (say about a teaspoonful to a quart). In a day or two, at most, the fibres will be found bleached to a pure white, when they should be removed to a vessel of fresh water for final cleansing, in which they should remain for another day. From this they should be removed, placed between the folds of a soft linen cloth, and allowed to dry; they are then ready to be pressed, curled, or arranged into ornamental designs, according to fancy.

TOILET BOTTLE CASE.—FIG. 1.

Another method of disintegrating the pulp of the leaves, which is sometimes followed, is to place them in a dish of water, keeping them beneath the water by the use of a sheet of glass, and exposing them to the sunlight. The disintegration takes place slowly, requiring two weeks or thereabouts to complete it. The subsequent operations are the same as those above described.

Toilet Bottle Case.—The case is made on a circular foundation of cardboard, four inches wide, lined with black silk and covered with black cloth vandykes round the edge. The latter is embroidered in satin overcast and feather stitch (see Fig. 2). The flowers are worked alternately in white and blue, the rosebuds with pink, and the wheat ears with maize silk. The branches and sprays are worked with several shades of olive and fawn-colored silk. On this foundation is sewn a cylindrical case of cardboard, two and a half inches high, and lined within and without with black satin. Two box-plaited ruchings of satin are arranged round it, and above these is a vandyke strip of black cloth embroidered in the same designs and colors as above described.

TOILET BOTTLE CASE.—FIG. 2.

Parlor Ornament.—Purchase a plain Indian straw basket, one of neat manufacture and pretty shape; paint it black; this gives an effective background for the fruit designs painted on the sides and ends; line the basket with brightly tinted velvet, cover the

handle with silver or gold cord; the same should run along the edges of the opening. This dainty piece of home art forms a lovely card basket. A common straw hat, a size to fit a boy of six years, can be made into an artistic novelty. Face the brim with satin nicely pleated; fill the crown with artificial flowers; secure them from tumbling out by long loops of threads; suspend the hat from the top of a cabinet or music stand; the effect is very bright and pleasing. Industrious fingers willing to devote time to the manipulation of home decoration may shape out many lovely things from bits of silk, satin, velvet, and scraps of all wool goods. The top of a table covered with work of this kind is very handsome, and a like decoration for a carved bracket is remarkably showy.

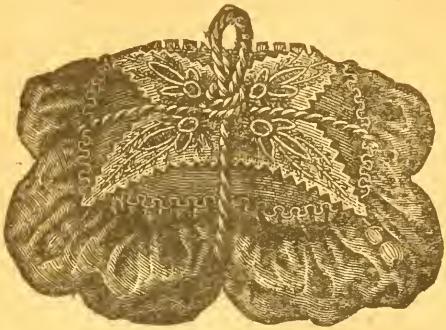
Catch-All.—The frame-work of this article is made of pieces of cardboard sewed together The materials required for the outside are drab Holland cretonne, flowers, fancy braid, and worsteds to match flowers in color. A cord is drawn through eyelet holes at the top of the bag, and a large tassel of worsted finishes the bottom.

CATCH ALL.

A Rosette.—Rosettes are often useful in tidies, borders and the like. To make the above, begin with a chain of four stitches, and unite in a ring. In this loop work twenty trebles.

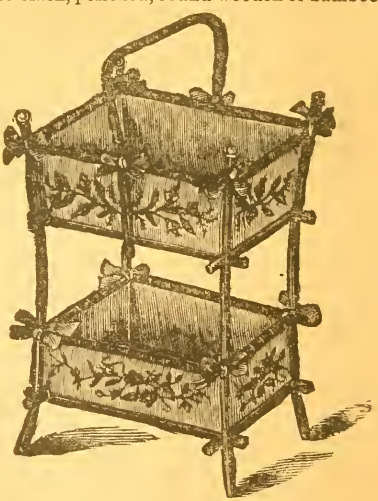
Second round.—Work one chain and one treble over each treble of the last round. Third round.—* On the treble and next chain make a leaf thus: The cotton twice round the needle, take up the stitch, work through two, cotton on the needle, draw through two; cotton on the needle, take up the stitch again, work through two, cotton on the needle, work through two; cotton on the needle, take up the next stitch, and work all off the needle, two loops at a time; then four chain. Repeat from *. Fourth round.—One DC on the middle of the four chain, * five chain, one DC on the middle of the next four chain; repeat from *. Fasten off neatly at the end of the round

Ottoman.—*Materials:* Wine and canary-colored cloth, heavy cord and tassels. Make a cushion of ticking a foot square, fill it tightly with curled hair, then make a case of the wine-colored cloth, and in the seam round the edge of the case full in one edge of the piece to form the puff, then turn it up, and turn in the upper edge and box-plait it, and sew firmly on the top of the case, leaving a space in the center nine inches square. Cut of the light cloth a piece for the center like the design, and braid it with gilt, red, blue, and black braids, having the edge of the star pinked. Easten it to the cushion in each point with a large bead, and finish each corner with a tassel. Draw the cord round the ottoman firmly, and tie in a knot, leaving a loop in the center to lift it by.



OTTOMAN.

Toilet or Work Basket.—Use black, polished, round wooden or bamboo rods, an inch in circumference, two thin plates of wood four inches long and two and three-fifths inches wide, white satin, green velours, shaded green, pink, purple, and brown twist silk, fine gold cord, green silk ribbon one-fifth of an inch wide, four white Venetian beads, four bronze rings, stout cardboard, small steel tacks, white sewing silk.



TOILET OR WORK BASKET.

The frame of our model is constructed of four pillar-like rods, each eight inches long, and holding between them two boxes, each consisting of eight wooden or bamboo rods, and a thin wood bottom four inches long, and two and three-fifths inches wide. The lower box, which is one and four-fifths inches high, requires four rods five and three-fifths inches long, and four rods four and one-fifth inches long. The upper box, which is two and one-fifth inches high, is of exactly the same size at the bottom, while for the top, which curves outward, the two long rods must be each six inches long, while the cross rods require a length of five and one-fifth inches. Small steel tacks connect the

various parts, those which are arranged into squares being notched where they intersect. Each of these squares encloses a pasteboard box covered with green velours on the inside, and on the outside with white satin, decorated by an embroidery of colored silks. The box is fastened at the top to rods by means of overhand stitches of gold cord, making the rod appear as if twisted with the gold cord. The bows decorating the upper corners of the boxes are made of green ribbon, ten inches long, sewed to the rods in the middle and then tied. The handle, which is fastened to the upper box by means of steel tacks, and is decorated with two ribbon bows, measures fifteen inches in length, and is to be wound about with gold cord. The four pillars are decorated at their tips by Venetian beads resting on bronze rings.

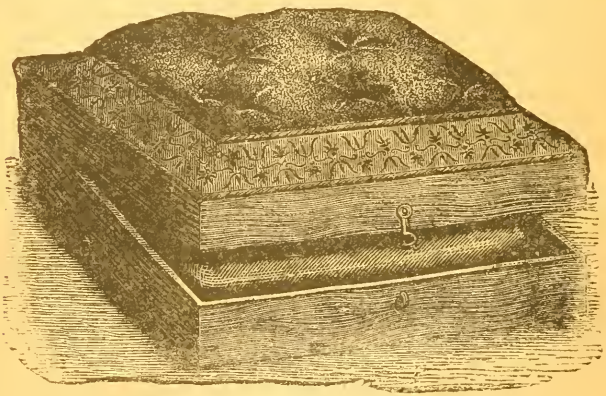
Sofa Pillow.—Knitting or crochet. An exceedingly comfortable pillow to hang on a chair-back or to use when traveling is well illustrated in the cut herewith presented. Knit or crocheted in squares of different colors,

CROCHET SOFA PILLOW OR BOLSTER.

almost any stitch may be used, according to the fancy of the workers, and when stuffed and finished, with cord and tassels for the ends, and hung on the back of the "old rocking chair," it forms no mean addition to the comfort and ornamentation of a room. The predominant colors of the room will suggest the appropriate ones to be used, but should there be no decided color prevailing, a pillow made of alternate dark red and olive squares will be found both handsome and durable, as far as showing dust or soil from the head.

Plush Mosaic.—The designs for this new and beautiful work can be purchased all ready prepared for use; but as many would like to try it who may find it difficult to procure them, they can, by following the given directions, cut and arrange their own. One best suited to it is a border of autumn leaves, as the rich, variegated colors can be very effectively rendered in gold, crimson, brown and green. Maple leaves are prettiest, both in form and color, and the size should be varied, some large, others small, arranging them as a border. If possible, select several of the natural leaves, and cut the exact pattern in paper. The plush may be purchased in small quan-

tities, an eighth of a yard of each color sufficing for a number of leaves. Lay the paper patterns on the plush and cut with a pair of sharp scissors leaves from the different colors. The groundwork is of plush; for instance, a scarf for the top of an upright piano may be of olive plush with a lining of cardinal satin, and a border of autumn leaves. These should be prettily arranged across the ends of the scarf, and each leaf basted to keep it in place. The edges are fastened down with tinsel or gold thread, and as it sinks into the soft plush, shows only a slight, glistening outline. The stems should be worked with silk matching the different shades of the leaves. The veining of the leaves is also worked with the same color of silk, and as it makes only a slight depression or crease in the plush, gives a very pretty natural effect. The leaves can be shaded by using different shades of plush. For instance, one-half of a leaf may be light crimson, the other a shade or two darker; or the point of a leaf may be turned over, showing light green against dark. Arranging them in this way gives variety, also less stiffness of design.



HANDKERCHIEF BOX.

These same plush designs may be used on sateen or cloth, although in this case the term "mosaic" would not be applied. The design described would, however, be very pretty arranged on a ground-work of either of these materials. This work is very beautiful for table covers, lambrequins, portieres or any large article that may require a decorative border.

Handkerchief Box.—Take a fancy letter-paper box that is square, and opens in the center; make a tufted cushion of satin on the top, and put an insertion of white lace around it with the same color underneath. If careful, with a very little glue, the sides can be covered with satin, finishing the edges with a silver or gilt cord. Complete the box by placing a little perfume sachet inside. This makes a pretty present and is not expensive, as often small pieces of silk will answer the purpose of covering.

Knitted Insertions.—No. 1, Twist pattern—Cast on six stitches for each pattern. First six rows: Plain. Seventh row: Slip three loops on a spare needle, leave them and knit the next three; then knit those on the spare needle. Repeat these seven rows. No. 2, Feather Pattern—Cast on twenty-

five stitches for each pattern. First row: Knit two together four times; then over and one plain eight times; then knit two together four times, and purl the last stitch. Second, third, and fourth rows: Plain. Repeat from first row.

Wall Pocket.—We give herewith an illustration of a wall-pocket, which is ornamental and useful. It may be used for visiting cards, letters, papers, sewing-materials, slippers, and various odds and ends. Almost any kind of

WALL POCKET.

material may be used, but something bright has more attractiveness. The one the drawing was made from was of silk, of blue silk, lined with corn color, with cord of blue and gold, and with raised embroidery in silk. The framework is cut from stiff paper. When designed with especial reference to slippers, the pocket is cut quite in the shape of a slipper, with a loop at the heel, from which it is hung. For Christmas gifts they form pretty objects for devoted fingers to manufacture.

Floral Transparency.—The pretty transparency represented on next page is made by arranging pressed ferns, grasses, and autumn leaves on a

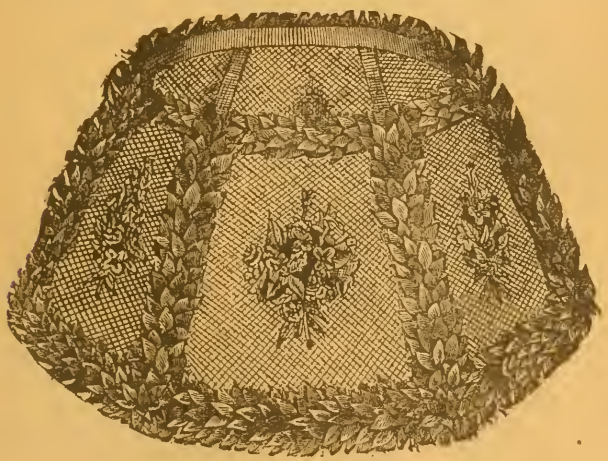
pane of window-glass, which should be obscured, laying another transparent pane of the same size over it, and binding the edges with ribbon, leaving the group imprisoned between (use gum tragacanth in putting on the binding). It is well to secure a narrow strip of paper under the ribbon. The binding should be gummed all around the edge of the first pane, and dried before the leaves, ferns, etc., are arranged; then it can be neatly folded over the second pane without difficulty. To form the loop for hanging the transparency, paste a binding of galloon along the upper edge, leaving a two-inch loop free in the center, afterward to be pulled through a little slit in the final binding. These transparencies may either be hung before a window, or, if preferred, secured against a pane in the sash. In country halls a beautiful effect is produced by placing them against the side-lights of the hall door. Where the side-lights are each of only a single pane, it is well worth while to place a single transparency against each, filling up the entire space, thus affording ample scope for a free arrangement of the ferns, grasses, and leaves, while the effect of the light is very fine. Leaves so arranged will preserve their beautiful appearance throughout the entire winter.

FLORAL TRANSPARENCY.

Flower Patterns for Embroidery.—Great taste can be displayed in selecting appropriate flower patterns for an embroidered design. The double and single hyacinths, combined with a tulip, give a lovely effect. The fine dark blue of the former and the scarlet-margined yellow of the latter show to splendid advantage on black velvet or deep brown satin. White and purple lilacs mixed with the gold and yellow crocus give a striking design for floss and bead needlework, on a dark brown of some rich goods. The light blue crocus, with its pretty tippings of snow white, combines richly with the double red anemone, a design well suited for a center-piece on a table or a piano cover. The border would look handsome worked in some sort of creeping plant, with the corners finished off in star anemones clustered with autumn leaves. The Belle Laura tulip is of a lovely violet hue enhanced in beauty by the mixture of white; this flower is very effective in large pieces of embroidery with a touch

of brilliant green foliage. A cluster of oxalis, with their brilliant hues and dark green leaves, give a charming effect. Combined with pansies, this design is a lovely pattern for the center of a sofa pillow; the border should be worked in buds and smilax. A bunch of heliotrope wrought in silk and worsted on black velvet gives a handsome design for applique work on satin to be used for various decorative effects in upholstery. The best and most correct designs in flowers are made from the natural plants. The tints are easily matched in silk and worsted, and even in beads the various colors are given.

Lamp Shade.—*Materials:* Three sheets of tissue paper, each one a shade darker than the other; six fancy colored pictures, one-eighth yard of white tarlatan, and one sheet of gilt paper. Cut six pieces of cardboard the shape of pattern, cover them with the tarlatan, then glue the gilt paper on

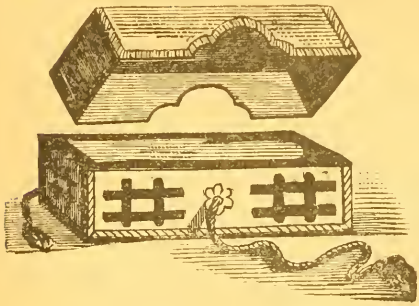


LAMP SHADE.

one side of each, just turning it over the edges. Then cut of the tissue paper square pieces the size of pattern; fold them across from corner to corner; then fold again, and run the four edges together and draw up tightly, forming the leaves. Sew them on as seen in the design, putting in the different shades. Fasten each section of the shade together by just tying at the top and bottom with coarse, waxed thread. Glue a fancy picture in the center of each section.

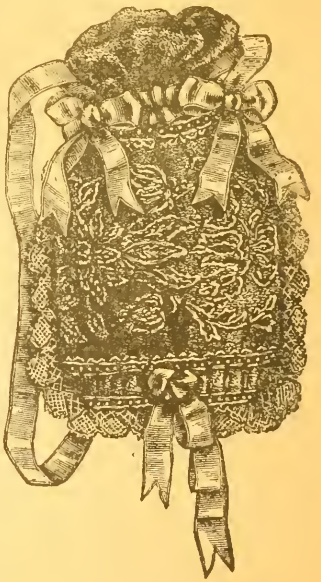
Quilt Lining.—A handsome lining for a fancy silk quilt is made of plain surah silk, or, if that is too expensive, plain soft cashmere of a pretty color serves very nicely. It is often a question how the lining shall be tacked to the outside without marring its beauty. A very pretty way is to first baste the outside carefully on the lining—then divide the lining into squares, marking the corners of each square with a thread. A pretty star may then be embroidered at every point, catching the two sides together, but taking care that the stitches do not show on the right side. A cardinal lining with

stars embroidered in yellow silk is quite showy. A darker or lighter shade of the same color as the lining used for the stars makes a tasteful combination.



GLOVE BOX AND COVER.

Glove Box and Cover.—A glove box of the kind we illustrate may be cut and made from a large paper box. After the edges are neatly sewed, paste neatly over the outside a cover of white muslin, to make the box strong. Line and cover both box and cover with silk, finishing the edges with large silk cord or chenille. The outside may be ornamented in a variety of ways. Additional ornamentation may be secured by cutting curves in the sides of the cover. Both admit of much ingenuity and display of taste in arrangement and trimming. Attached covers are convenient for careless users, and much more easily trimmed, being simply fastened at the back, and lifted and closed like a trunk cover. Instead of using silk as a covering, perforated paper (never get that in white, as it soon soils) lain against a smooth paper or cloth of a different color, and the silver and gold paper, perforated with large, square meshes, with initials or other ornament wrought in chenille, silk, or worsted, may be used to advantage.



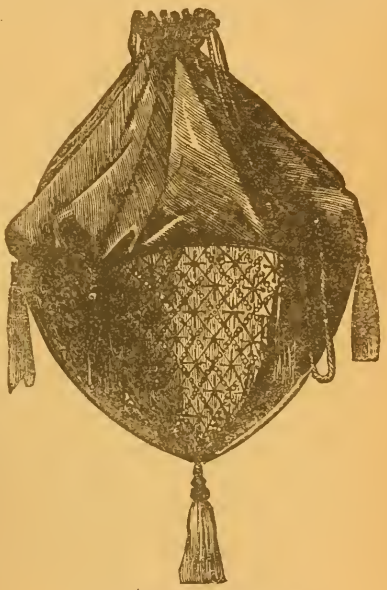
SACHET.

Sachet.—The sachet is of old-gold plush, embroidered with rosebuds and leaves, and trimmed with lace and bows of ribbon.

Handkerchief Cases.—If for a gentleman, the size of the case would be eleven inches by eighteen inches, doubling down the center; for a lady, fourteen inches square; it should be lined with silk, and lightly wadded, the wadding being scented. Cut a piece of satin, twenty-six inches long, and eleven inches broad, and line it with fine flannel, and a piece of satin quilted beforehand over it. Turn in the edges all round, and sew over neatly; fold the two ends in toward each other, until they meet to within about an inch. Sew over the double edges at the sides, and fold up the case. The handkerchiefs slip in on either side, into the two

pockets thus formed, the plain ones being arranged on one side and the fancy ones on the other. These cases are convenient if they are scented, which is done by sprinkling sachet on to the flannel before the satin lining is added, and with a thin layer of cotton wool above. We may add that the satin should be quilted on to a thin piece of lining. We have given the dimensions to allow for turning in. There is another shape made like a large envelope. The size and shape must be similar to the other, only the upper part which forms the flap to the envelope is brought to a point in the center, with each side turned in. A silk cord is sometimes added all round the sachet, and finished off at the point with a loop, which forms the button-hole, while the button is placed on the lower side of the case.

Ladies' Fancy Bag Purse.—The lower part of the purse bag is formed of black silk, in spider-web lace, lined with crimson silk, as also the upper part of the bag. Cords of crimson silk draw the purse together near the top, and tassels are placed at each division and one at the bottom.



LADIES' FANCY BAG PURSE.

Crocheted Shawl.—*Material:* Six ounces of Shetland wool.

Make a chain the length of the longest edge of the shawl, which is three-cornered. The chain should be a multiple of six. After making the chain * throw the thread over the needle and catch into the third stitch from the needle, draw the thread through, thread over, draw through two, thread over, through two. This is the treble crochet stitch. Make eight more of these stitches in the same chain stitch. Put the needle through the third stitch from the shell and draw the thread through this stitch and the one on the needle. This is single crochet stitch. Repeat from * to the end of the chain and break the thread.

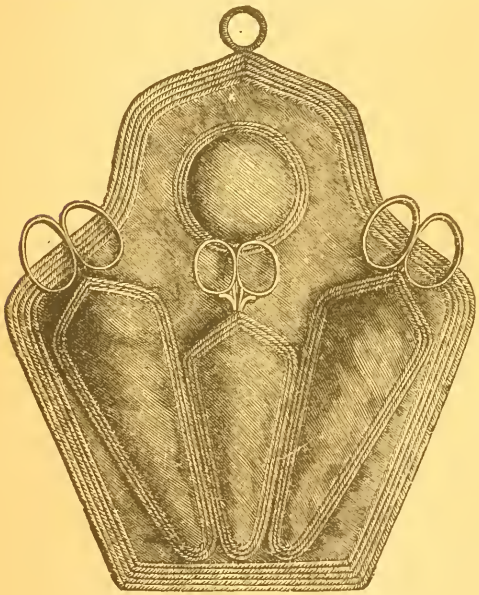
2. Catch the thread in the middle stitch of the first shell of the preceding row. * Make three chain stitches, thread over the needle, put the needle through the next stitch to the one in which the thread is fastened, draw thread through, thread over, through two; keeping this loop and the former one on the needle, put thread over and make the same kind of stitch in the next stitch of the shell. Continue in this manner until there are ten stitches on the needle, then throw the thread over and draw through all the stitches, four chain and single crochet into the middle stitch of the next shell. Repeat from *

3. Catch the thread in the same stitch as the preceding row and * make nine trebles in the middle of the first shell of the second row, single crochet into the single crochet at the end of the first shell in second row. Repeat from *.

4. Like second row.

5. Like third row.

Scissor Case and Needle Cushion.—This is a neat little case intended to hang upon the wall near the sewing machine or work table. Our pattern is made up of brown silk, and finished with three rows of cords. The cords are also stitched on as finish for the pockets, which are sewn on the case itself. Cut from the illustration a pattern in pasteboard and a similar one in silk, allowing a margin to turn in. To make it more substantial line the silk with thin muslin. The back can be covered with cambric to match the color of the silk. The needle cushion measures three inches across, lined with muslin, and drawn in at the edge with a small cord to give it the proper curve; fill with emery, fine sand, or wool, if preferred.



SCISSOR CASE AND NEEDLE CUSHION.

Table Mats.—Make a chain of twenty-five stitches.

DC. all around to the beginning and turn the work. There is one stitch upon the hook; put the hook back through the last loop through which the cotton was drawn, put the cotton over the hook and draw it through that loop alone; then put the cotton over the hook and draw through the two loops upon the hook—DC. the row of loops on the back side of the mat to the end.

Crochet twice in each of the three adjoining loops at the end—DC. to the other end. Crochet twice in each of the two adjoining loops at that end, bringing the ends of the first row around the mat together.

Bring the cotton in front of the hook which has upon it one loop, put the hook through a loop at the end of this row where it commenced, and draw the cotton through the two loops upon the hook joining the row.

Turn the work over, put the hook back through the last loop that the cotton was drawn through, put the cotton over the hook, draw through that

loop alone, put the cotton over the hook and draw through the two loops. Crochet twice in the first loop of each of the two loops that had two stitches put in them.

Proceed down the side to the other end—crochet twice in the first of each of the three loops that had two stitches put in them, then go on to the beginning of the row, join and turn over the mat as before.

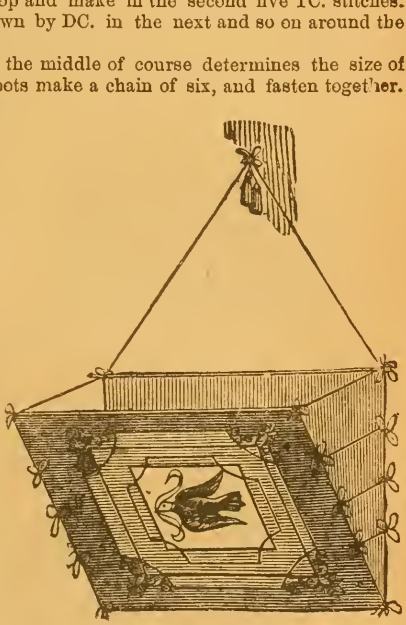
Continue until the mat is of sufficient size.

For the border pass one loop and make in the second five TC. stitches. Pass one loop and fasten down by DC. in the next and so on around the mat.

The length of the chain in the middle of course determines the size of the mat. For coffee and tea pots make a chain of six, and fasten together. Crochet twice in every stitch to start the six points for widening.

The cotton suitable is Dexter's No. 6 four threads. A hook small enough to make it very compact should be used. The stitches to be crocheted all the time are upon the back of the mat.

The mat is worked in ribbed (DC.) crochet, the hook being placed in the outside half of each loop, and the work turned at the end of each round. The increasings are, of course, to turn the corners, and the rounds are completed by an SC. before turning back.

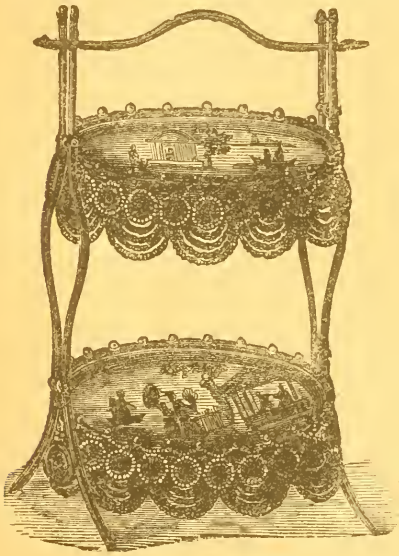


HANGING PORTFOLIO.

Hanging Portfolio.—This is made of pasteboard, covered with gilt or white satin paper. It can be of any size you wish. It may be left plain or a picture pasted on in front. Lace the sides together with a cord or ribbon. Hang with a cord and tassel. This is ornamental and useful for holding small articles.

Plush Thermometer Frame.—Remove from the tin frame an ordinary thermometer, and cut a piece of stiff pasteboard to fit it like a picture frame. It should be about two inches wide. Cut a piece of light blue plush to fit the frame exactly, and gum it on the back. Draw this smoothly over the frame and turn the raw edges of the plush over to the under side of the frame. Paint on the plush a pretty design of golden-rod. Cut a piece of pasteboard, exactly the size of the frame, and cover with light-blue silk or paper muslin. Overhand the edges of this and the plush together with blue sewing silk. Sew across the back a loop by which to hang it, or if it is preferred standing, fasten securely at the back a long wire, shaped like a hairpin. This makes a very good stand.

Visiting Card Stand.—The frame is made of black varnished rattan, but may be made of wood in the form of rustic work. There are two flat plates which may be ornamented to suit by painting. The edges of these are hung by bead ornaments. Take a small strip of oil-cloth which fits around the edges of the respective plates, measure equal distances, sew black jet buttons on and string bronze beads, thus constructing the first row. Then take gold or amber-colored beads and make a second row; the third row of white beads. Stick these around the jet buttons to the oil-cloth. The four double twisted rows may be made of different colored beads. The ends of these can be sewed on to the oil-cloth, and, after they are securely fastened, cut the oil-cloth which shows from under the ornaments and then fasten it to the edges of the plates.



VISITING CARD STAND.

Bag for Knitting-Work.—In these days of knitting and crocheting, a small pocket or bag is convenient to hold the balls of wool, silk or cotton, and the needles or crochet hooks. This knitting-work pocket is worn attached to the belt, and is made of ecru linen and lined with red satin, or any other material that one may fancy. Cut from each of these materials five pieces of the following dimensions: Two inches wide at the top, not allowing for seams, one-half inch wide at the bottom and six inches long. These pieces are cut so as to bulge out at the sides, and are each four inches in width at the widest part. Embroider the linen in any design that you may fancy, but it seems desirable that this should be in outline stitch, and done with red silk. Join the linen pieces so that the seams are on the right side; notch them so that they will lie flat, and cover them with red silk braid, cross-stitched with some contrasting tone or color. Join the lining and place inside this, and bind the top with the same braid and fasten down in the same manner. Work a red silk eyelet hole in one of the side pieces to allow the end of the wool you are working with to come through. Close the bottom of the bag with a bunch of loops of red satin ribbon, and sew an end of the same ribbon at the top of each of the seams, joining them together with a bow of the ribbon, in which is sewed quite a large shield pin to fasten it to the dress belt.

Pin-Cushion.—A pretty little pin-cushion in the shape of a bellows can be made as follows: First cut four pieces of cardboard (visiting or invitation

cards are the best), to the size required, and the shape of a small bellows; cover these four pieces singly with pretty silk or satin, by turning over the edges and lacing them from side to side with a needle and thread to make them fit. Then join two pieces together, and sew over the edges neatly; sew a little piece of fine flannel or merino filled with needles to one joined side piece at the point; then put the two sides together and sew them well together at the point, leaving space enough for a gilt bodkin to pass through and make the real point. Put pins in all around the edge, add a narrow ribbon band fastened by a pin at the handle end, to keep the sides together. The inside of the bellows looks best with satin or plain silk, and the outside with brocade. If a small design is embroidered or painted on the outside, it has a very beautiful effect. A common length of the bellows is three inches from the handle to the point.

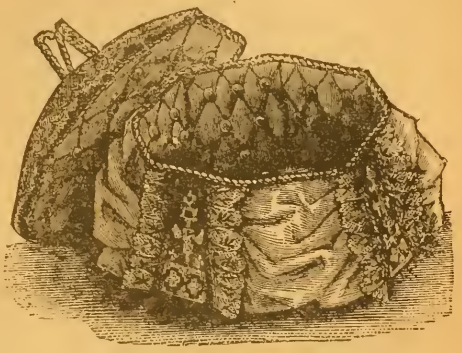


FIG. 1.—WORK BASKET (OPEN).

Work Basket.—An octagon-shaped box or basket is used for the foundation; it is lined with quilted blue satin, ornamented with a small silk button at the corner of each diamond. The outside of the basket is covered with old-gold satin, put on in four large puffs; each puff is divided by a band of blue velvet embroidered with a cross-stitch design; it is edged with lace and a fine gold cord. The lid is covered with velvet, also ornamented with lace, and a handle of wire covered with gold cord. In Fig. 1 the basket is shown open, and in Fig. 2 closed. Fig. 2 shows plain velvet bands, and in this figured silk is used instead of the old-gold satin.

FIG. 2.—WORK BASKET (CLOSED).

Knitted Dressing Slipper.—*Materials required:* Four ounce blue and four ounce white Berlin wool; four pins No. 12 (Walker's gauge), and a pair of cork soles.

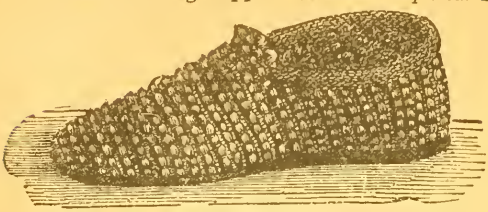


FIG. 1.—KNITTED DRESSING SLIPPER.

Commence the slipper at the toe with blue wool, cast on ten stitches, increase by putting the wool over the pin at beginning of each row to make a stitch. Fig. 2 shows the outside of work, and Fig. 3 the inside with loops of white wool. When knitting with the white wool take it from two balls so as to have two lengths.

FIG. 2.—DETAIL OF FIG. 1.

1st Row: Knit plain.

2d Row: Make one, knit one, * take the double white wool, turn it twice over the pin to form a loop of about three-quarters of an inch (see design), with the left-hand pin pass the last knitted loop over the four loops of white, knit two, repeat from * to the end of the row.

3d Row: Make one at the beginning of the row, slip the loops of white wool, knit the blue; in knitting the blue stitch pass the blue wool with which you are knitting round the double white wool; in knitting the

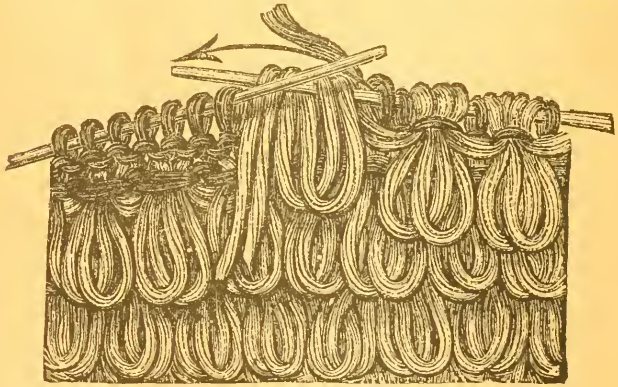


FIG. 3.—DETAIL OF FIG. 1.

next stitch this will draw up the white wool close to the work, and so carry it to the other side to be ready for working the next row of loops.

4th Row: Make one, knit the blue stitches plain, knit the four white loops at the back as one stitch.

5th Row: Make one, knit to the end of the row. Repeat from second row, increasing at the beginning of each row until the work is wide enough across the instep.

Now divide the stitches for the sides, casting off ten in the center; with the third pin continue to work on the side stitches as before, without increase or decrease, until you have the length from the instep to the back of the heel, then cast off and work the other side in the same way; sew the two sides together at the back with a needle and wool.

Now pick up the stitches round the top of slipper, on three pins, and with a fourth pin and blue wool knit ten rows, cast off, turn this plain piece over, and hem it down to the top of inside of slipper to form a roll round the edge. Sew the bottom of slipper neatly and firmly to a strong cork sole lined with wool.

Stand for Cigar Ashes.—Our engraving represents a stand for cigar ashes. It consists of a bowl with a piece of wire running around it, by which it is mounted on three sticks, which are joined together in the middle. The upper ends are fastened to the bowl, and the fastening and bowl covered by lace or pressed leather, or any other material. The stand may be made by any young man or woman, of rustic work, using for the bowl piece the half of a cocoanut-shell, scraped, finished, and varnished. It will make a neat, unique, and useful ornament.

STAND FOR CIGAR ASHES.

The Hungarian Bow.—This is a novelty in home decoration, and is used instead of a scarf upon chairs and sofas. It is formed of a long scarf with embroidered and fringed ends, but plain in the middle, and is arranged in a knot or bow. This is fastened to the back of the chair or sofa, and the ends prettily draped over it. Bronze and gold colors are the most used, embroidered in tulip design, with shaded red silk and gold thread. The fringe may be of gold, or red silk and gold. Handsome Roman scarfs that were bright for personal wear, but are now a little "off-style," may be utilized in this way, and are as handsome as anything bought at the decorative or art stores.

Star Mats.—Have four knitting needles; cast on three stitches, on each of three needles, then tie like the beginning of a stocking; then knit two plain rounds, then widen every stitch all around, then knit one plain round, then widen every two stitches all around, then one plain round, then widen every three stitches all around, then a plain round. Continue so till you get thirteen stitches between. Knit a plain round every time after widening, then widen and narrow, and widen again, then knit two plain rounds, then widen and narrow, widen and narrow again, then widen, then knit two plain rounds. Continue so till the star is complete, adding one more widened stitch every two rounds. Then bind off.

A Table Scarf.—A useful table scarf, and one that is particularly pleasing to the eye, because it does not suggest almost endless labor, is made by taking a strip of all wool Java canvas of the proper length for the table on which it is to be used. Line it with some stiff cloth and then with silesia. At about three inches from the outer edge sew on two strips of black velvet ribbon two inches wide. Through the center work a handsome scroll pattern, using bright yellow silk; the velvet stripes may be put on perfectly plain, or may be worked in old-fashioned cross-stitch, or in some modification of feather stitch. Finish the bottom of the scarf with yellow silk balls. This is suitable for the common sitting-room; it is so bright that the dust can be shaken from it with ease.

Baby Basket.—Procure a large brown basket and a small camp-stool.

BABY BASKET.

Measure the size round the top of the basket; get that quantity of material; measure the depth of the basket, and allow for the scallops to fall over the edge. Bind the scallops; fasten it to the edge of the basket; draw it down lightly to the bottom in plaits. Cut a round piece of material the shape of the bottom of the basket; fasten it round the edge, and finish with a box-plaiting of ribbons. Make the cushions and pockets to please the fancy. A box-plaiting round the top of basket; also round the scallops. Between each scallop put a bow or cord and tassels of worsted; fasten this on the camp-stool, around which put a ruffle of the same material the basket is lined with.

Neat Mats can be made by cutting a stiff piece of woolen goods into the shape desired, and crocheting an edge or border of fancy-colored yarn

Star Stitch.— Crochet a chain of twenty stitches. Without putting the wool over first, put the needle into the second chain, thread over and draw through, leaving the two loops on the needle; do the same in the next three chain successively, drawing the wool up longer and having five loops on the needle, put wool over and draw through all, and make one chain to hold it *. Put needle into the stitch where the five loops are, draw thread through, put the needle into the back part of last loop of the star before, draw through, put the needle into the next two chain just the same, drawing them up longer and thread over, draw through all five loops and make one chain *; repeat between the stars.

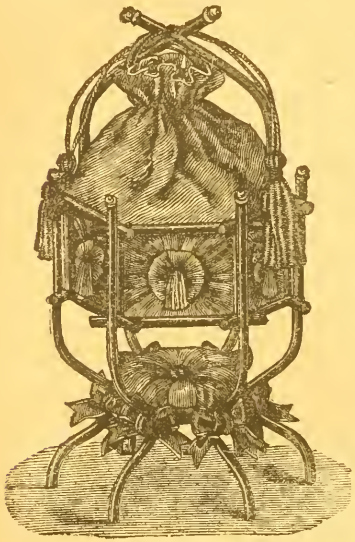
Embroidered Chair Cover.—Embroidered slips are much used now instead of chintz covers for chairs. They can be made of thin woolen material, or of linen. When of wool they are embroidered with crewels.

The better way to have the covers fit nicely, is to lay the material on the chair, pin it in place to hold it firmly, and lay the plaits and seams just where they should be, and cut the material then. There are no two chairs exactly alike in shape, and it will be found far more easy to fit them in this way. The seams and edges are bound with braid and the corners are laced down with cords. The caps for the arms are fastened with buttons and button-holes.

EMBROIDERED CHAIR COVER.

Feather Edged Braid Trimming.—Fasten the thread to a loop in the braid —chain seven stitches, put the needle in the second loop from where you commence, draw the thread through the loop and the stitch on the needle, chain four more and fasten in the next second loop, then take up three more loops by putting the needle through each one, and drawing the thread through the loop, and the stitch on the needle, chain four stitches and fasten as before, chain four more and fasten, take up eight loops as the three were taken, chain two and fasten around the last four chain stitches, chain two more and fasten in the second loop from the eight taken up stitches, chain two, and fasten around the next four chain stitches, chain two, and fasten in second loop, then take up three loops, chain two, fasten around the four chain stitches, chain two, fasten in second loop, chain two, fasten around the seven stitches, chain four, fasten in second loop, double the braid together from this loop, and on the right

side of the work take up a loop of each piece of the braid, draw the thread through these loops, leave the stitch on the needle, and so continue until all have been taken up, as far as the loop above the eight taken up stitches, on the opposite side of the braid, then draw the thread through two stitches at a time until only one stitch remains on the needle, then commence the second scallop same as before. Crochet across the top of the completed edging, to sew on by. And I think it washes and wears better to crochet a chain of three between each loop on the lower edge, except those close between the scallops, simply drawing the thread through these. The needle must be fine and straight.



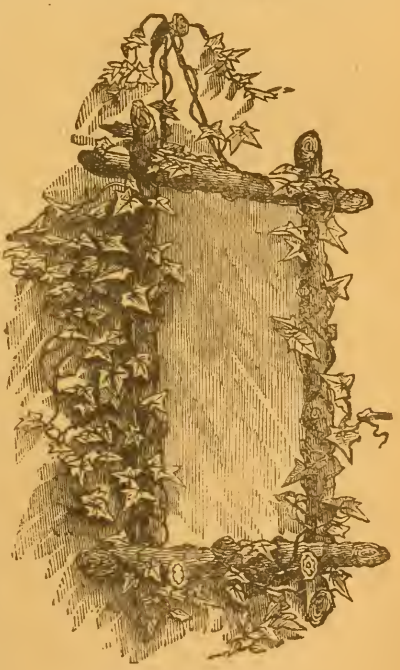
WORK-STAND.

Ladies' Work-Stand.—The skeleton of the work-stand we have illustrated is made of rattan. The squares between the rods should be covered with green, plaited silk, which is drawn together and either fastened with a button or a small rosette and a flat tassel. The bag, for the reception of embroidery or other fancy work, is made of green silk, drawn together by a green cord, at the end of which is a tassel of the same color. To hide the joints of the rods, a scarf of green ribbon is put at each juncture. In the lower part of the stand is a pin-cushion, which is made in the same style as the filling-in of the squares above, and also drawn and held together with a button.

Mosaic Embroidery.—Mosaic embroidery is very effective for mantel drapes, piano covers, and screens, and is quite easily made. Take whatever material is chosen for the ground work and sew on to it with some fancy stitch odd patterns cut from various colored plushes

FLORICULTURE.

Ivy for Picture Frames.—Ivy is one of the best plants to have in the house, as it bears a large amount of neglect and abuse, and gratefully repays good treatment. It is not rare to see a pot of ivy placed where it can be trained around picture frames or mirrors, and thus border them with living green. A good plan is to dispense with the pot, or rather, have a substitute for it, which is kept out of sight. Our illustration shows a picture frame wreathed with ivy after this method. Only a good-sized picture or mirror can be treated in this way, and as such are usually hung so that the top of the frame leans forward, the space between the frame and the wall is available for the receptacle for the plant. A pot or pan of zinc, of a wedge shape, and size to suit the space between the frame and the wall, can be readily made by any tinsmith. This is to be hung against the wall so as to be quite concealed by the picture, and the ivy tastefully trained over the frame. A rustic frame is better suited to this purpose, as it not only affords better facilities for attaching the stems to the frame, but its style seems better adapted to this kind of decoration than more pretentious ones. Still, a gilt frame may be made beautiful in the same way. There is only one precaution to be used, viz.: not to hang such a frame over the fireplace, for the combined heat and dust would soon destroy the plant. Let it hang so that it may face a north or east window. Don't forget the water; the pan holding the plant is out of sight, and, therefore, should be kept in mind.



IVY FOR PICTURE FRAMES.

Diseases of Room Plants.—The leaves of plants when in a normally healthy state are generally of a deep green color, but when diseased they

become yellowish or white. In the majority of cases such a diseased appearance is produced by an excess of light or a lack of it, too much or too little water, unsuitable, overrich, or impoverished soil, or lack of drainage. When the discoloration first shows itself—and this is generally on the younger shoots—the condition of the roots should be ascertained by turning the plant out of the pot. If the roots are healthy and fill the ball, or appear overcrowded, the discoloration indicates lack of nutriment, or too little or too much light. In the first case it can be remedied by shifting the plant into a larger pot, or watering the plant with liquid manure. If excess or lack of light is the cause, reference must be had to the character of the plant. Ferns, selaginellas, and plants of similar character that naturally grow in shady places, become pale or yellowish when grown in bright light, while those whose habitat is in open, exposed situations, become discolored when not having a sufficiency of light. In either case, when grown in pots, plants are more liable to become diseased through this cause than when grown in the open air. The remedy, of course, is only to shift the position of the plant and place it where the light will better suit its nature.

If the ball is not filled with roots, and they do not appear to be fresh and healthy, the discoloration, in all probability, proceeds from excess of moisture or unsuitable soil. To remedy the first, see that the drainage outlet is kept free and unchoked; if after a week or two this does not affect a change, then it is probable that the diseased appearance arises from unsuitable soil. Some plants, such as azaleas, camelias, and rhododendrons, in such case will not throw out a single rootlet from the old ball into the new soil, but gradually die back or make but weakly, spindling shoots. If the discoloration has been produced by bad drainage, excessive watering, or unsuitable soil, and is of such long standing as to cause the roots to decay, or the soil has become sour, the proper remedy is to shake off all the earth from them and wash them by shaking them thoroughly in clean water, cutting off the decayed parts with a sharp knife, and replanting into light fresh earth, and seeing that the drainage is kept free. Rich soil or large pots should not be used, the latter should be but little larger than the diameter of the roots. When the roots are well developed the plant may be shifted into a larger pot and richer soil. The leaves of plants from warm countries—oranges, for instance—will sometimes become yellow when exposed to a low temperature, especially when accompanied with much moisture; the remedy in this case either to raise the temperature or decrease the amount of water given.

Sometimes the discoloration is caused by insufficiency of water, which causes the roots to shrivel up. It may also proceed from giving too much water at one time, and then letting the ball become dry, or by only giving enough of water to moisten the surface of the soil for an inch or two, while below it may be as dry as powder. Carefulness and watchfulness are the only modes of preventing injury to the plants from such causes. When the leaves of deciduous plants fall off as their season of rest approaches, they should be placed in a lower temperature, and not have as liberal a supply of water as when growing. If evergreen plants, such as we generally grow in greenhouses, shed their leaves profusely and suddenly, it indicates that they have not light enough, or that the temperature of the room is too high, or the atmosphere is too dry; the proper mode of treatment in such cases is self-apparent.

Occasionally plants will die off suddenly near the surface of the soil, although the roots, leaves and shoots look quite healthy. This is often caused by the collar of the plant—the part where the roots are joined to the

stem—being set too deep into the soil. Watering with very cold water when the soil in the pots has been exposed to the sun will also cause them to die off suddenly. Plants in pots should never have the pots exposed to the full blaze of sunshine, especially in the middle of the day. The crowns of herbaceous plants that have been kept dry, or comparatively so, during their season of rest, will rot away if the balls of roots are too liberally supplied with water. They should be kept in the shade, and but sparingly supplied with water, and that rather tepid, until they develop a leaf or two.

Some plants, especially roses, when kept in rooms, are very apt to become mildewed, to the certain destruction of the leaves and flower buds. As soon as it shows itself the leaves should be washed with soap and water, rinsed off and flowers of sulphur dusted on with a dredging-box or a pepper-box, washing it off after it has been on for two or three days.

The whole art of keeping plants in rooms is to provide an equable, moist temperature, light according to the nature of the plants, regular moderate watering, good drainage, suitable soil, cleanliness, and an avoidance of all sudden checks or shocks to the plant either in temperature or humidity. These are always injurious, as they produce disease and render the plant liable to the attacks of insects and fungoid growths.

Cheap and Pretty Hanging Baskets.—The sweet potato, which is basket and contents in one, has, when successful, a very ornamental effect. Truth compels us to state that it is not always successful, and a yellow, scraggy appearance of foliage will sometimes reward the best-intentioned endeavors; but given ordinarily favorable surroundings, which include heat and sunshine, this curious hanging basket thrives and covers a large space with bright-hued verdure. A large, sound root should be selected, and the top for some distance down is then removed. Next comes the disagreeable process of removing the inside—leaving a wall all around, and a thicker one at the bottom. Three holes are then bored at equal distances, about half an inch from the top; and into these the suspending cords, which unite at the upper ends, are fastened. When filled with water up to the holes, the sweet potato basket is completed; and if placed in a sunny window, it should be covered with shoots and leaves in a few weeks' time. Some of the sprays can be trained upward, and others allowed to droop. The red-skinned sweet potato has a pretty streak of silver in the foliage, and the two varieties on either side of a window make an agreeable contrast. If preferred, the hollow root can be filled with earth or sand instead of water—if with the latter, there should be two or three small pieces of charcoal at the bottom. A carrot treated in the same way sends forth a mass of feathery foliage whose vivid green brings a sort of sunshine into the dreariest day; and even a large sponge suspended by cords, thoroughly moistened and planted with flax, rape-seed, or any low growing verdure, is not to be despised. A very pretty basket can be manufactured by taking an ordinary one of wire and fastening to it raisin-stems, or bits of thin wire properly bent, and then dipping the whole into melted sealing-wax of a vermilion color until it is thoroughly coated. Brushing it over with the mixture would take less material. The effect of theses coralized sprays, glowing through delicate green vines, is really beautiful. Every one cannot succeed with a basket of growing plants, but almost any one can succeed with ivy; and a very ornamental hanging basket that requires little care can be made in the following way: Almost any kind of basket will answer, and there should be a good collection of autumn leaves varnished and prepared in sprays. Six or eight two ounce

bottles should be filled with water, and have one or two well-grown sprays of ivy in each, placed in wads of cotton to keep them upright, the leaves arranged in between and around the edge of the basket. The ivy will grow, and can be trained to run up the cords, as well as to hang over the sides; the only care required is to fill up the bottles as the water evaporates, and to keep the leaves free from dust.

Window Gardening.—What adds more to the cheerfulness of the home during the lonely, dreary days of winter, than flowers? All can have

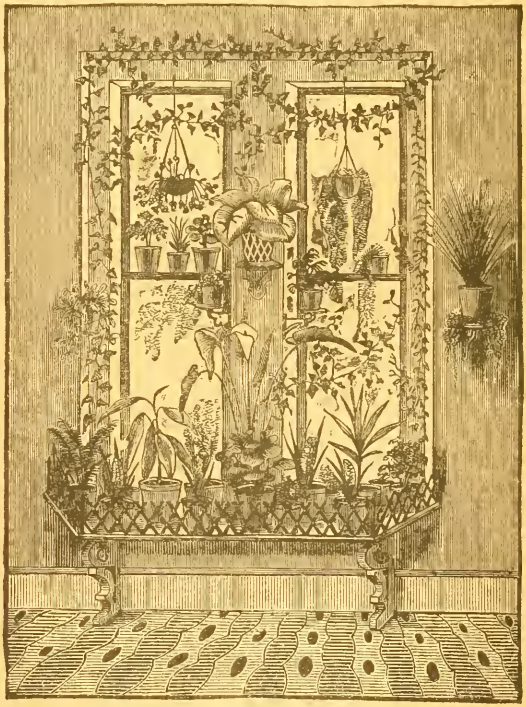


FIG. 1.—DOUBLE WINDOW WITH PLANT SHELF.

them, the poor as well as the rich, if a little care and forethought is used in growing and arranging them.

The preparatory work consists in transplanting and fairly starting in small pots, in August or September, the Madeira vine, creeping Charlie, cypress vine, balloon vine, the common English, the German, or the Kenilworth ivy, or morning glory, flowering bean, or sweet-scented pea, or, if you are disposed to be more aristocratic, smilax, lophiospermum, or, if the window is large and the foliage is not deemed too rank, the clematis or the

passion vine. Nearly all of these, if thus started, will grow finely and festoon your windows in a few weeks; some of them have fine blossoms, which will add to the beauty of their foliage. Next, for the plants to make a display in your windows. What these shall be, and how they shall be arranged, depends very much upon the size, shape and character of your windows. If you have a bay or oriel window, either large or small, you can make it the most attractive feature of your room at a very small expense. First place your pots with climb-vines at the sides on low brackets, and the vines to make a beautiful frame for your windows. If the window is a deep bay, other and more delicate vines may be placed between the side windows and the main one--such as smilax, the Kenilworth ivy, or the cypress vine—and trained over the ceiling of the bay. At the base of the windows have a shelf six or eight inches wide (eight is best), supported by the ordinary

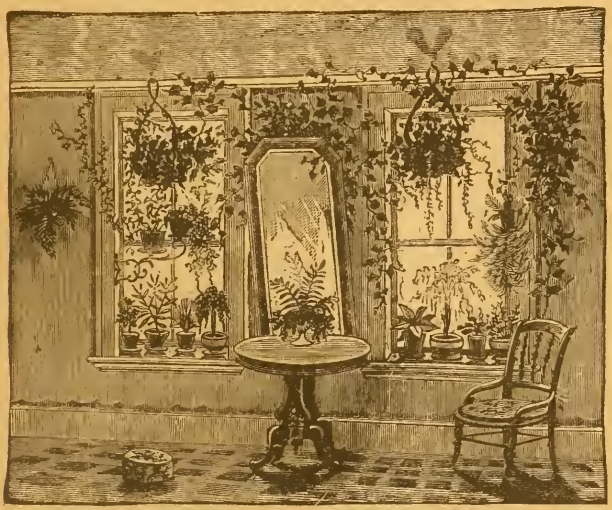


FIG. 2.—PRETTY ARRANGEMENT FOR SITTING-ROOM WINDOWS.

metal brackets, and in front tack the expanding framework (such as is shown in Fig. 1), which is now to be found for sale by the yard very cheap at all the flower stores—the black walnut is the prettiest, though the holly wood is very neat; stretch it to its full extent before tacking it on. Then selecting your hardiest and most freely-blooming plants—geraniums, pelargoniums, rose geraniums, all from slips potted in July or August, periwinkles, fuchsias, heliotropes, bouvardias, cuphias, and newly-potted slips of verbena, with such other beautiful small plants as you may find desirable—place each pot in one about three sizes larger, which is partially filled with fine earth, and the space between loosely packed with moss. Set these on your shelf, arranging them with reference to complementary colors; put in the center where the main partition between the two divisions of the central window is, a good and shapely ardisia, which, if it has been plunged during

the summer, will, by this time, be loaded with its beautiful berries, which are in November just beginning to turn to a beautiful scarlet. These berries will hang on till June; and, while the plant is of very moderate price, it has no superior as an ornamental shrub. In the corners put callas, which should have been heeled or turned over to rest, as early as July or August 1st. Their position should be partially shaded, and where they will not have too much heat; when they begin to bud, they should have a plenty of warm, almost hot, water furnished them daily. They, too, should be placed in a

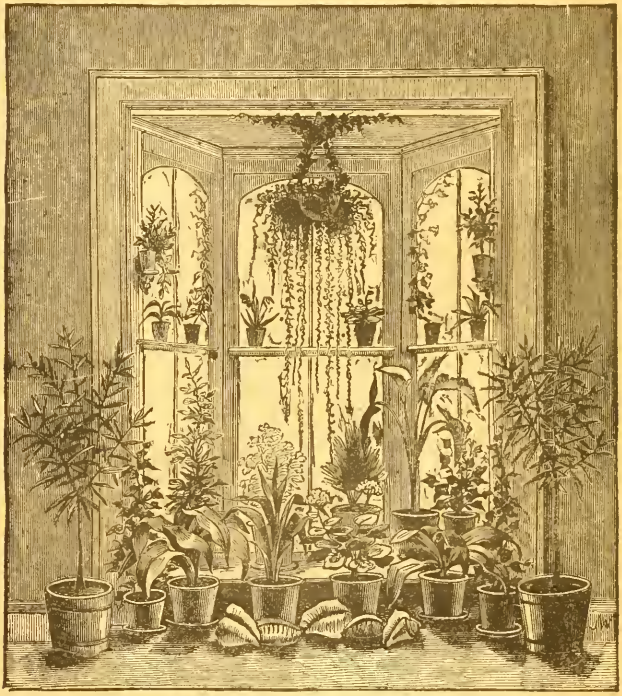


FIG. 3.—BAY WINDOW WITH PLANT PLATFORM.

pot surrounded by a large pot, and the interstices filled in with moss. Across the center of the windows place other shelves with pots of smaller flowers, and, among the rest, creeping plants, such as verbenas, sweet alyssum, nemaphila lobelia, mesembryanthemum, etc., etc. On a table in the center, if you can have a neat box, zinc-lined, you can set in pots, hyacinths, amaryllis, cyclamens, iris, and the finest sorts of crocus, and, packing moss around them, keep them moist. From the ceiling of the bay may be suspended hanging baskets, taking the precaution to keep them moist. The outlay for all this is very little, and if you are ingenious you can do it all yourself.

But everybody has not bay windows, or even double windows. For these unfortunates, among whom we are sorry to be obliged to reckon ourselves, the simpler arrangement indicated in Fig. 2 is almost as effective. A shelf at the foot of each window supported on brackets, and, if preferred, protected by the expanding framework, will give room for four or six pots at each window, while the vines can be trained around the windows, as in the other case. A swinging bracket large enough for two pots can be attached to the outer side of the framework of each window, midway of its height, and a rustic basket attached to a hook projecting from the top of the window frame, if desired. On a table or slab between the windows a small jardiniere, containing an ardisia, or Tahiti orange, can be placed. In the selection of climbers for trimming the windows, avoid the climbing fern, which is offered so abundantly at all the flower stores. It cannot be made to live in parlors,

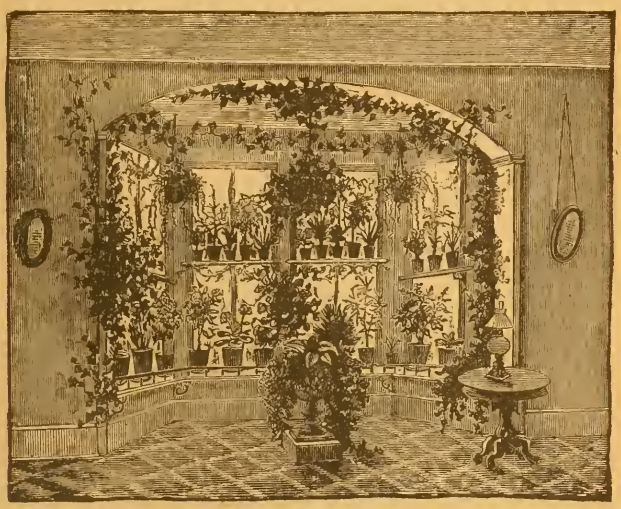


FIG. 4.—DEEP BAY WINDOW WITH BRACKETS.

and in spite of all the care which may be taken with it will soon become dry and unsightly. The ivies, Madeira vine and cypress vine are the best, though several other climbers are pretty. The blossoms of the Madeira vine, which will come out if it is well cared for in February or March, are very fragrant, and will fill the parlors with their delicate perfume.

The wall pockets so plenty in these days of scroll sawing, can be very easily adapted to the purpose of plant cultivation, and add greatly to the beauty of these simple decorations.

How to Kill Insects on Plants.—Slugs are occasionally seen eating large holes or notches in the leaves of all succulents and begonias. They usually feed at night. Cut potatoes, turnips, or some other fleshy vegetable in halves, and place conveniently near the plants. The slugs will gather

upon the vegetable, and are easily destroyed. The white worm which infests, occasionally, all soils where plants are kept in pots, may be removed as follows: Sprinkle lime water over the soil, or sprinkle a little slacked lime on the earth, and in the saucer of the pot. Lime water may be easily made by slacking a large piece of lime in a pail of cold water, letting this settle, and then bottle the clear water for use. Give each pot a tablespoonful twice a week.

To destroy the little bugs on the oleander, take a piece of lime the size of a hen's egg, and dissolve it in about two quarts of water. Wash the stock and branches with this water.

To destroy plant lice, take three and a half ounces of quassia chips, add five drachms Stavesacre seed in powder, place in seven pints of water, and boil down to five pints. When cold, the strained liquid is ready for use, either by means of a watering-pot or a syringe.

Hot alum water will destroy red and black ants, cockroaches, spiders and chintzbugs. Take two pounds of alum and dissolve it in three or four quarts of boiling water. Let it stand on the fire until the alum is all melted, then apply it with a brush (while nearly boiling hot) to the places frequented by these insects.

Any choice plants may be preserved from the ravages of slugs by placing a few pieces of garlic near them. No slugs will approach the smell of garlic.

Greenhouse slugs often become a nuisance in the greenhouse. A certain remedy is to sprinkle salt freely along the edges of the bench or table, the crossing of which is sure death to the slug.

Another way of destroying insects on flowers is to water the plants with a decoction of tobacco, which quickly destroys. Independently of the removal of the insects, tobacco-water is considered by many persons to improve the verdure of the plant. Prepare it as follows: Take one pound of roll tobacco and pour over it three pints of water, nearly boiling. Let it stand for some hours before it is used.

Kerosene oil may be used for destroying insects on plants by taking a tablespoonful of oil and mixing it with half a cup of milk, and then diluting the mixture with two gallons of water. Apply the liquid with a syringe, and afterward rinse with clear water. This substance is death to plant insects, and we have never heard of its injuring the most delicate plants when used as here directed.

The following is recommended as a means of destroying the rose slug: Add a teaspoonful of powdered white hellebore to two gallons of boiling water. Apply when cold, in a fine spray, bending the tops over so as to reach the under surface of the leaves. One application is usually sufficient. This is a good way to treat the currant worm.

The red spider may be banished from plants by the simple process of cutting off the infected leaf. A leaf once attacked soon decays and falls off; but then the animals remove to another. By carefully pursuing this amputation plants will become remarkably healthy.

A new method for the getting rid of worms which destroy the house plants is a number of sulphur matches placed in the flower pots with their heads down. The experiment has been tried with success.

Ammonia for Plants.—If the house plants become pale and sickly, a dose of ammonia, a few drops in the water you water them with, will revive them like magic. It is the concentrated essence of fertilizers, and acts upon plant life as tonics and sea air upon human invalids.

Ornamental Wardian Case.—The sides of the box are of mahogany, 1 1-4 inch in thickness, and the bottom of deal, 1 1-2 inch thick, well framed and dovetailed together, and strengthened with brass bands, and with two cross-bars beneath. The upper edge of the box is furnished with a groove for the reception of the glass roof, and this groove is lined with brass, to

ORNAMENTAL WARDIAN CASE.

prevent the wood from rotting. The roof is composed of brass, and glazed with the very best flattened crown glass. The brass astragals are grooved for the reception of the glass, and not rebated, as in ordinary glazing. Eyed studs are cast on the inner side of the ridge astragal, about half an inch in length, for the purpose of suspending small orchids or ferns from the roof. The inside of the box is lined with zinc, and at one of the corners an aperture is formed into which a copper tube, two inches long, is inserted, and fur-

nished with a cock for withdrawing any superfluous water that may at any time accumulate within the box. One of the panes is made to take out—this provision is necessary for the occasional arrangement and airing of the plants, but the general arrangement is made by lifting the top off entirely.

Rose Culture.—*Situation.*—A place apart from other flowers should be assigned to them, if possible, sheltered from high winds, but open and not surrounded by trees, as closeness is very apt to generate mildew; where they cannot have a place to themselves, any part of the garden best fulfilling these conditions will answer.

Soil.—A most important item in their successful culture. That in which they especially delight is a rich, unctious loam, that feels greasy when pressed between the fingers. Where this is not to be had the soil must be improved; if light, by the addition of loam, or even clay, well worked in; where heavy, good drainage and the addition of coal ashes in small quantities will help it, but in such places draining is more important.

Planting.—Mix some loam and well-rotted manure together, open a good sized hole, and fill it with fresh soil; plant firmly. Shorten any very long shoots, and, if exposed to winds, secure the plant by short stakes.

Manuring.—Roses are strong feeders, and will take almost any amount of manure; pig manure is the best, except in hot soils, when cow manure is preferable; stable manure is generally available and good. Exhibitors generally apply a top-dressing in spring, but it does not improve the appearance of the beds; a good top-dressing may be laid on the beds in autumn, and be dug in in the spring.

Watering.—When coming into bloom, if the weather be dry, give a good drenching twice or three times a week; continue after blooming to prevent mildew. If greater size be required, liquid manure may be used. Syringe daily for green fly.

Pruning.—This may be done any time after the beginning of March, according to the season. Cut out all wood over two years old and all weakly shoots. Weak-growing kinds should be pruned hard—that is, down to three or four eyes; stronger growing kinds may be left longer. Cut to an eye that points outward, so as to keep the inside of the plant open. Teas and noisettes require less cutting back; the tops should be shortened and the weak shoots cut out, and they should not be pruned until May. Use a sharp knife.

Rustic Hanging Basket.—The accompanying drawing represents a rustic hanging basket that any person can make with the common house tools, axe, saw, knife, hammer and a few brads. First, procure from the woods two or three sticks of iron wood, or such as may suit the fancy. They should be selected, small trees, about three inches in diameter. After selecting the tree, cut it up into pieces fourteen or fifteen inches in length; then, taking one of these round sticks, split off the four sides; this, if it splits well, will give eight pieces from two sticks, the number required to make the basket. The sticks, or pieces, should be narrower and thinner at one end than the other, as shown in the cut, and rounded at each end. Then procure a block or piece of inch board, and cut out a circular piece about three inches in diameter, slanting it a little so that the pieces will have the taper towards the bottom when tacked to the block. This gives the basket a little flare. They should fit close together at the point where the block is, and may be a little open, nearer the top, in order to fill between with moss.

Now, the pieces being nailed to the block with brads, begin to ornament it with grape-vines and roots. Roots are tacked to the under side of the block, to fill it all up, and at the lower points of the pieces where they match, always keeping in view one thing—to preserve the tapering form and matching the roots in every way that will bring them all towards the center with uniformity. Next put vines on the sides, as per engraving, bringing two together over the places where the sticks match; also, weave in around the top two vines, in and out alternately, and, fastening with brads, tack roots on the pieces between the ornamental work.

Next put on a handle of grape-vine, giving it a single knot; tie at the top to form a loop, interweaving it with a smaller vine; then give the basket a coat of varnish and put in suitable plants. Keep the basket partially in the shade, and occasionally dip it in a barrel of rain water.

RUSTIC HANGING BASKET.

To Prepare Plants for Winter.—It is a great mistake to delay the work of preparation for winter until it is suggested by cool nights or a warning given by blighting frosts. When a plant has been taken from a pot and planted in open ground it usually outgrows its former place, and is too large for any vessel of convenient size. The root should be cut away to a considerable extent and likewise the top or foliage must be correspondingly reduced. Novices often fail at this point, for they dislike to part with any of the new growth, and set the plant in a pot unpruned, and expect what is not possible, that it will flourish. Cut back root system and branch system equally is the rule. Plants when thus transplanted need to be favored by being kept in the shade and sheltered from the drying winds until they have made a good start in the pots. Many of the house plants are kept in their pots during the summer and will need repotting, or the pot washed and the surface soil replaced by fresh, rich earth. A larger pot is needed by those plants whose roots have formed a mat along the inner surface. The ball of earth can be examined quickly

by spreading the left hand on the vessel—the stem passing between the fingers, and with the other hand on the bottom invert the pot and give the edge a downward tap against some object. If this does not succeed, pour some water around the edge, and after a short time repeat the operation. All old pots should be clean, and if the new ones are used soak them in water until the pores are filled. A piece of broken vessel is placed over the bottom hole before filling in the potting earth. All the necessary pots, soil, etc., should be abandoned now, that they may be at hand when needed at any time during the winter.

Selection of House Plants.—Select fresh, healthy plants for winter culture, for they will repay all the labor you bestow upon them by bright flowers. The old geraniums, heliotropes, fuchsias, etc., which have flowered all summer, will be of no value for window gardening, while young plants will soon be covered with buds and flowers. Small plants in small pots are far more desirable for house culture than large plants in such cumbrous pots that it requires a man's strength to move them.

There are several winter-flowering fuchsias which will continue to bloom from October until May, in beautiful luxuriance, if you will only give them a spoonful of "*Soluble Pacific Guano*" once in two or three weeks, or give it in a liquid form by dissolving a tablespoonful of it in three quarts of hot water. It will also destroy the white worms which are so apt to infest the soil of plants that have not been repotted frequently. At least it proved an antidote with me last season. But if it does not exterminate them, take a piece of unslacked lime as large as a man's fist, and slack it in hot water in an old pail, and when the lime has sunk to the bottom, water the plants with it, and it will make their foliage luxuriant and destroy worms of all kinds. The lime can be used over several times.

Tea roses, if well treated, make lovely plants for winter. Purchase well-rooted plants of *Bon Silene*, *Safrano*, *Bella*, and other varieties, and put them close to the glass and stimulate weekly with weak liquid fertilizers; or a *Jacqueminot* rose which bloomed in the summer may be taken up and potted in an eight-inch pot, with the richest compost made friable with sand or sharp grits, cut back all the old wood and pull off every leaf and place it in a frost-proof window, but where the sun shines in well, and you can force as handsome rose-buds as the florists.

For a small amount of money a collection of winter-flowering plants can be procured; and though they will neither feed nor clothe the body, yet they will minister to the needs of the soul, which sometimes hungers, thirsts, and shivers, while the body is luxuriously fed, and clothed in fine raiment.

Soil for Plants.—Knowing that nearly every lady in the city finds it hard to get manure of the right quality for her plants, I thought this suggestion might be of some use to them. Gather up the fallen leaves and put them in an old box, or in some obscure corner where they will not have to be removed. After getting all you want, pile them in as close quarters as possible, then throw on them all of your dish-water, wash-water, or any water that will help to make them rot. Every week or two take a stick and turn the leaves over, and keep on doing this until they are all rotten, which they will be in a short time, and you will have as good a manure as any florist could want. If you could get the droppings from a cow and put them in an old dish and pour water on them; let it stand for a day or two; then take the liquid and pour it around the roots of the plant; it will give it a

dark green color and make it grow very fast; but in putting the last named on the roots do not let any get on the leaves. As nearly every lady has some plant which they cannot pot, from its large size, they would be very glad to know of some way in which they can enrich the soil without going to the trouble of taking the plant out of the pot. By putting the liquid on every month it will make the soil nearly as rich and do the plant as much good as if they had put it in rich soil. Fine charcoal is excellent to mix with the soil when potting plants, or to sprinkle on the surface of the soil of those already potted. It stimulates the growth of the plants and deepens the colors. Iron filings from a blacksmith or machine shop worked into the soil for plants, will add greatly also to the rich and bright color of the flowers.

Smilax for a Curtain.—Last season, writes a lady, I slipped some smilax out of a small pot into a box which I set on a shelf that was on the outside of a south window. This shelf was eight inches below the top of the window-sill. The box was six inches deep, and so was a little lower than the sill. With a red-hot poker I burned a row of holes around the sides of the box, and filled it with a light, rich soil. When the plant was fully established and had sent up nice thrifty sprouts, I drove nine small nails along the top of the window-pane, and slipped on to them the looped-up ends of a fine cord; the other ends of the cord were tied each to a nail which was stuck in the box by the sprout it was intended to support. The vines grew rapidly, and in a few weeks' time had reached the top of the window; a week or two more, and the ends were drooping down from the top, thus forming a graceful valance to my beautiful curtains—a curtain far more beautiful than any made by mortal hand could ever be. In October, when the nights were growing frosty, I slipped the looped ends of the cords that supported the vines off the nails, and placed the box with the vine on a stand on the inside of the window and slipped the loops over nails, and so, without any trouble at all, had my window adorned with this lovely vine until Christmas. This vine so airily light, and so graceful, is peculiarly appropriate for the adornment of thin evening dresses, and as lovely for the hair.

Hot-Water Cure for Sickly Plants.—M. Willermoz some time since stated that plants in pots may be restored to health by means of hot water; ill-health he maintains, ensues from acid substances in the soil, which, being absorbed by the roots, act as poison. The small roots wither and cease to act, and the upper and younger shoots consequently turn yellow, or become spotted, indicative of their morbid state. In such cases the usual remedy is to transplant into fresh soil, in clean pots with good drainage, and this often with the best results. But his experience of several years has proved the unfailing efficacy of the simpler treatment, which consists in watering abundantly with hot water at a temperature of 145 degrees Fahr., having previously stirred the soil of the pots so far as may be done without injury to the roots. Water is then given until it runs freely from the pots. In his experiments, the water at first came out clear; afterwards it was sensibly tinged with brown, and gave an appreciable acid reaction. After this thorough washing, the pots were kept warm, and the plants very soon made new roots, immediately followed by vigorous growth.

Golden-Leaved Horseshoe Geranium.—If those who have the golden-leaved horseshoe geraniums will put them in the brightest sunlight, the colors will be brought out so that the plant will be as beautiful as if it were covered with blossoms.

The Mud System of Slipping Plants.—The following interesting article we find in the *Babyhood Magazine:* A child of five years can cut off a slip from a geranium, verbena, heliotrope, carnation, fuchsia, or even a rosebush, taking care that the slip is made from the young or green shoot; and in a plate or saucer filled with wet sand it will root just as quickly and as well as if put in by the hands of a gardener—provided care is taken that the sand in the saucer is kept wet by adding a little water to it each day until the slips show the small roots. The slip should be cut in the way shown in the drawing, taking it off either between or below the joints. The saucer holding the slips should be placed in some sunny window where it is warm enough for a little child. Nearly all kinds of slips can be rooted at any time of the year; but some, such as the coleus, salvias, and various plants called "warm-blooded," had better not be slipped until the warm weather comes in May.

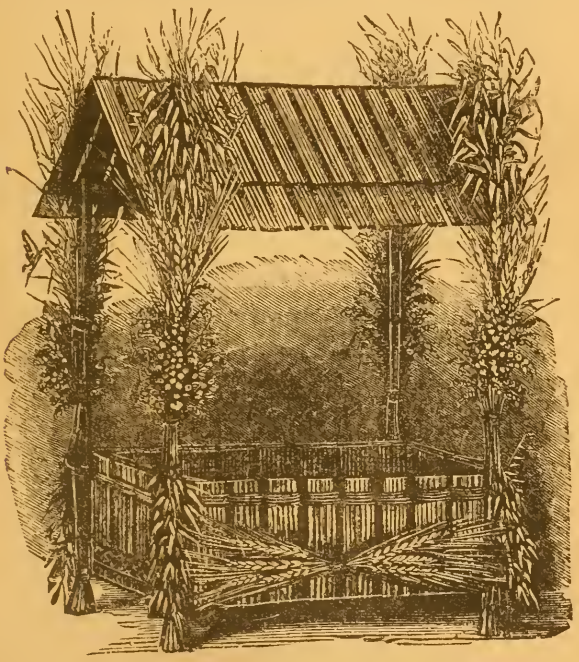
The slips will begin to show the little roots in from two to three weeks after being put in the saucers. They should then be potted in little pots about two inches deep, which the gardeners call thumb-pots. The slips should be potted in rich, soft mold, which can be procured from any florist. Good garden earth will also do, only it must not be wet and sticky. If it can only be got in a very wet condition, dry stove-ashes may be mixed with it.

When the slips are to be potted, first fill the little flower-pot full of earth, then with the fore-finger make a hole in the center big enough to put the roots in. Gently press the earth all around the roots, making it level and smooth on the top; then with a watering-pot sprinkle slightly the slips, now plants. Every other day they will require watering until they begin to put little white roots to the edge of the pot, which can be seen by giving the pot a tap on the table, and turning the contents out just like jelly from a glass. After the soil in the little pots gets filled with roots, which will be in four or five weeks from the time the slips were placed in them, it will be well to transplant into pots three or four inches deep. By May the slips that were put in the saucers to root in February or March will have made plants large

enough to set out in the open garden, and by midsummer will be fine bushes covered with blossoms.

Fuchsias.—Fuchsias, after being exhausted with blooming, should have the terminal shoots all clipped off, and be repotted in a soil composed of leaf mold. In a few weeks new shoots full of flower buds will start all over, growing rapidly.

Rustic Flower Stand.—A very simple and graceful arrangement for flowers requiring no more space than the tiny violet or crocus, or some



RUSTIC FLOWER STAND.

bright blossoming dwarf plant. A box frame, with four "posts" to support the roof, is all the foundation required. The rest is made of neatly cut pieces of straw, braided with three rows of red-stained willow or cane. The pretty flower pavilion is ornamented with wheat sheafs and grasses. Bright colored autumn leaves, pressed and varnished, would look charming mingled with grasses. They can be fastened about the frame with wire.

The Verbena.—The verbena is one of our most popular bedding plants, and is also used by many persons as a window plant, though for this purpose it is not generally recommended, as it does not do well in an atmos-

phere warmer than 50 degrees or 55 degrees, and must have plenty of sunlight, two requisites which but few persons can command. In the conservatory they should be given a top shelf, kept moderately dry and never watered in the morning, or when the sun would be likely to shine upon them before the foliage is dry, as it causes mildew; give fresh air whenever it is practicable to do so, and keep the plants stout and bushy by pinching back stray branches. A soil composed of two parts loam, two parts well-rotted manure and one part sand suits them best. Keep the surface soil loose and porous, to allow air to reach the roots, and provide good drainage. If green fly appears fumigate with tobacco. To perpetuate the verbena use small cuttings taken from fresh growth instead of layers or old roots. The best way is to start the plants from seeds in the spring. By this means the plants do not bloom quite so early, but they are more hardy and vigorous, and flower more profusely than those grown from cuttings. Seedling plants are always the most satisfactory for bedding, and the only fault that can be found with them is, that the colors do not always come true from seeds.

Preserving Autumn Leaves.—Autumn leaves are used in various methods, the most popular being, perhaps, to dry them flatly and carefully, and take great care to preserve their stalks. When thoroughly dry they are varnished, which gives them a pretty gloss and also acts as a preservative to them from all insects and moths. After this they are carefully laid aside for the decoration of the winter dinner table, and may be most safely preserved in a tin box with a well fitting cover. Grasses added to them are very effective, and when dry they may be dyed. They may be also frosted when dry, by dipping each stalk into a solution of alum and leaving them to dry upright. With the grasses and leaves may be used the dried everlasting flowers and the prepared moss, but I must warn my readers that no little taste is needed in their arrangement to avoid the least heaviness of effect. I have found that glass vases and stands are the most effective for their arrangement, as the transparency of these increases the wished-for likeness and grace. Another way of using the dried leaves is for the ornamentation of tables, blotting books, or boxes. Old cigar boxes, when painted black, are very favorite articles for decoration, but now we know the value of varnished unpainted wood, I fancy that many people will prefer the effect of the cigar boxes unpainted, with the unvarnished leaves gummed on, and the box and leaves varnished afterward. If, however, a black ground be especially desired, use "Brunswick black" to stain the wood, or "Brunswick black" and turpentine mixed to make a rich looking brown grounding. Then gum on the leaves in a central group, being careful to cut away all the under parts of the leaves, which will be hidden by others above, as too many thicknesses of leaf will make an uneven surface, and give an ugly appearance to the work when finished.

The Tuberose.—Because many farmers' wives cherish the belief that some wonderful skill attends the cultivation of this plant, they deny themselves the pleasure of its possession. The bulbs must be lifted before there is any danger from frost, and spread in a warm, sunny place to thoroughly dry. If they become chilled in any way, either before being lifted or during the winter, their value is destroyed. But if kept in a warm closet, they will repay for all the trouble by their spikes of beautifully pure and fragrant blossoms.

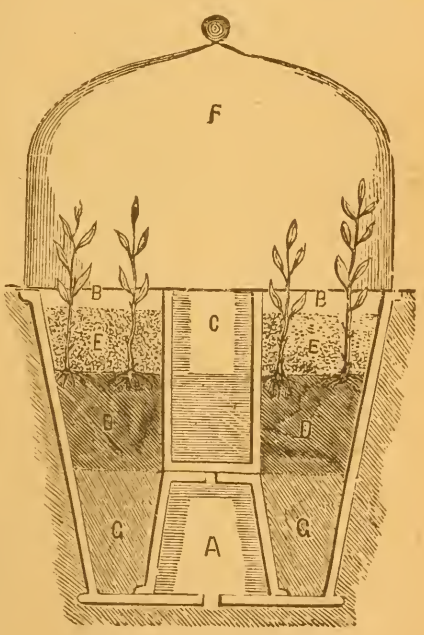
Tuberoses are reproduced very rapidly. Therefore, after a start has

once been made with a collection of bulbs of one, two and three years' growth, the owner can continue to set the same, and there will be no trouble in having all that are desired.

There is no difficulty about the planting and cultivation. They will do well on any soil that will produce a good crop of corn. The soil should be made mellow, so as to be easily worked, and the bulbs set at such distance apart as the extent of surface will allow, and covered with the soil. All the cultivation that is necessary is to keep the soil mellow and free from weeds.

If desired for early blooming the bulbs may be set in boxes the latter part of the winter, and kept watered, and in a warm room. They will then come to flowering earlier than if not set in the ground until all danger from frost is past.

Let every farmer's wife and daughter cultivate a few of these plants that so beautify and adorn the home.



A MINIATURE GREEN HOUSE.

A Miniature Green House.—This is a convenient and ornamental apparatus for growing flowering house plants, or for starting cuttings or seeds early in the season that are afterwards to be transplanted to open ground. B B is a large earthen vessel or pot, in the center of which, at the bottom, the small pot, A, is inverted. The space G G around this is filled with drainage material. On the top of this pot a smaller one, C, of porous earthen, and having straight sides, is set, and the space around this, D D and E E, is filled with mold and sand in which two circles of plants may be set. The pot, C, is filled with water, which percolates through the porous sides and keeps the mold moist enough for purposes of vegetation. Over all the bell glass, F, is placed. If the bell glass and large pot cannot be obtained conveniently, the same principles can be nearly carried out by constructing a square box of wood and framing panes of glass for the cover.

Novel Method of Enriching Plants.—A French writer recommends a novel mode of enriching and promoting the growth, especially of geraniums. Namely: Watering the plants with a solution of 150 grains of glue in about two gallons of water.

A Beautiful Basket Plant.—The finest hanging baskets we have ever seen, have been of single plants of the ivy-leaved geranium. The richness and elegance of the foliage, and the drooping or trailing habit of this plant are qualifications it possesses, rendering it eminently serviceable for baskets and vases. One plant is enough for a basket, but except in rare cases, it will require more time than is afforded the first season to show in its best condition. The plant is easily kept over winter, and the second season, if attention is given by the use of manure-water to sustain it, the growth will be exuberant. There are now so many varieties of this plant, that one has the opportunity to indulge his taste in selection. There are golden yellow-leaved ones, bronze, green with white margin, and one, L'Elegante, that has its green leaves margined with white that is tinged and streaked with pink. The colors of the flowers are different with each variety; there are scarlet, and crimson, and rose, and pink and white; again, there are single and double flowers. One of the best varieties for a hanging basket, on account of its fine foliage and free growth, is the double-flowered sort, Kœnig Albert, having mauve or purplish lilac-colored flowers. The double flowers last much longer than the single ones, and this adds much to the value of the plant. For large baskets, where the best effect is desired in a short time, several of these plants of different kinds could be used for the margin, with other plants in the center

Growing House Plants in Moss.—In one of the Swiss villages nearly all the inhabitants are engaged in watch making. They work in large rooms, which, being abundantly lighted and well warmed, allow the workmen to cultivate plants that, on account of the uncertainty and rigor of the climate, cannot be grown in the open air. The president of one of the local horticultural societies in Switzerland gives an account of the great success with which plants are cultivated in moss in these watch factories. One great advantage in the use of moss is the readiness with which plants may be grouped in large vases and boxes. In France a "fertilized moss" is sold, but ordinary moss, with occasional application of liquid fertilizers. will answer as well. Ordinary sphagnum, or peat moss, such as is used by florists in packing, may be employed, but the writer prefers the moss which grows in sheets upon rocks, and around the trunks of trees at their base. Wire baskets lined with this moss are used, as are jardinieres of metal, glazed pottery, etc., taking care to provide sufficient drainage. The liquid fertilizer used on these house plants should be without unpleasant odor; weak guano water, solutions of nitrate of soda, or sulphate of ammonia may be employed, and very fine flour of bone may be mixed with the moss.

Dutch Honeysuckle in the House.—An English writer gives the following, which suggests a way in which hardy wood-climbers might be made available for window decoration in winter or early spring:

"Some years ago, as I was passing through a room used only occasionally, I perceived an odor of fresh flowers that surprised me, as none were ever kept there. On raising the curtain of the east window, I saw that a branch of Dutch honeysuckle had found its way between the two sashes at one corner, while growing in the summer, and had extended itself quite across the window; and on the branch inside there were three or four clusters of well-developed flowers, with the usual accompaniment of leaves, while on the main bush outside there was not a leaf to be seen. The flowers inside were just as beautiful and fragrant as if they had waited until the

natural time of blooming. Since then I have tried the experiment purposely, and always with the same good result." A heavy covering of the ground over the roots of the plants with leaves, and sufficient protection of the stem outside, would allow this method to be practiced in quite severe climates.

Some New Plants Offered by German Florists.—Among the new plants offered by German florists, we take occasion to note the following:

Megarrhiza Californica, Fig. 1, is a new and very rapid growing member of the Cucurbitaceæ family, of the same elegant habit and handsome appearance as Pilogyne suaris, but of much larger dimensions, the stems often attaining a length of twenty to thirty feet in one season.

MEGARRHIZA CALIFORNICA.—FIG. 1.

The beautiful, glossy, silvery leaves, about three to six inches in diameter, bear short scattered hairs, the small white sterile flowers appearing in slender racemes, while the fertile ones grow singly, and are somewhat larger; the oblong shaped fruits, about two inches long, are densely covered with stout, pungent spines, similar to those of the Cucurbitaceæ introduced up to the present time, being of about the same size and form as a broad bean, and germinating as easily and surely as pumpkin seeds. The plant becomes fully developed when grown as an annual, but it can also be cultivated as a perennial, as it produces long and large tuberous roots.

BROMUS PATULUS NANUS.—FIG. 2.

Bromus Patulus Nanus, Fig. 2, is quite a new form of this very valuable ornamental grass, differing from the original species, not only in its lower growth, but far more in its much more graceful, thinner and shorter panicles. By comparing a panicle of Bromus patulus with the one shown in natural size in the figure, the superiority of the above-named sort may

easily be noticed. This variety has already been cultivated for several years, and has proved perfectly true from seed. It represents a valuable addition to the assortment of ornamental grasses grown on an extensive scale for bleaching purposes or dry grass bouquets.

RHYNCHOCARPA GLOMERATA.—FIG. 3.

Rhynchocarpa Glomerata, Fig. 3, is a charming and interesting climbing member of the same family, from Brazil, growing twelve to fifteen feet in height. Its branching habit and thickly-set, abundant foliage make it especially well adapted for covering arbors and fences, or for garnishing festoons. The whitish flowers, as is mostly the case in this tribe of plants, are not very conspicuous, but the deeply-cut, five-lobed leaves, together with the numerous hazle-nut-like fruits appearing in dense clusters, render this plant one of the most attractive climbers for outdoor culture. To judge by the tuberous-like root it may be treated as a perennial, but it succeeds well in any warm border as an annual.

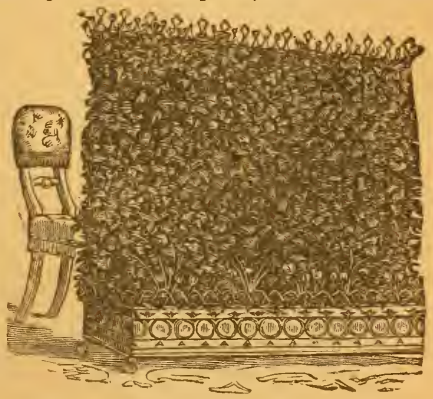
Begonia Davisii, Fig. 4, is a beautiful free-flowering new tuberous-rooted species of dwarf habit. The flowers are of the brightest scarlet imaginable, standing well out of the foliage, as the illustration shows plainly. Undoubtedly it is one of the finest introductions among the tuberous-rooted class.

BEGONIA DAVISII.—FIG. 4.

A Sponge Garden.—A hanging garden of sponge is one of the latest novelties in gardening. Take a white sponge of large size, and sow it full of rice, oats and wheat. Then place it for a week or ten days in a shallow dish, in which a little water is constantly kept, and as the sponge will absorb the moisture, the seeds will begin to sprout before many days. When this has fairly taken place, the sponge may be suspended by means of cords from a hook in the top of the window, where a little sun will enter. It will thus become a mass of green, and can be kept wet by merely immersing it in a bowl of water.

An Ivy Screen.—The old Celtic word for cord is *Hedra*, hence the generic name of the true ivies, in allusion to their cord-like stems. The most common species is the *Hedra helix*, native of various parts of Britain, and from which many varieties have been produced. Old ruins of castles and churches, as well as the sacred temples of a later day, are often half concealed with the deep green leaves of ivy. In our climate these plants do not succeed as well in the open air as in some portions of Europe; still, when planted in a half shady position on the north side of the wall, the hardy species will thrive most luxuriantly, as may be seen by examining some of the old specimens in our Eastern cities.

The ivies are especially valuable for covering rock work, either natural or artificial, particularly when it is located in a cool, shady place, where few other plants will thrive. Within the past few years our florists have paid far more attention to the cultivation of ivy than formerly, and great numbers of plants are sold every year for hanging baskets and similar ornaments. Among the many fine climbers grown as house plants, there are few that succeed as well as the hardy ivies, for they require very little care, not being very sensitive to cold, and thrive better in shade than when exposed to the direct rays of the sun.



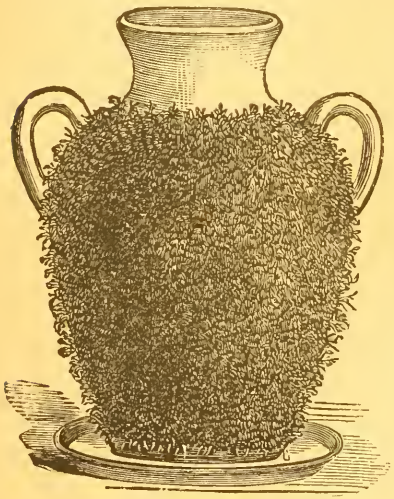
AN IVY SCREEN.

The ivies are also very readily propagated by cuttings made from almost any portion of the stem, whether old or young, and they will strike root in almost any kind of soil, clay, loam, peat, or sand, although a mixture of the last two is preferable to the former. It must not, however, be supposed that because ivy will grow in a poor soil, that it does not prefer one that is rich; and if a strong growth is desired, generous treatment must be given.

Many beautiful ornaments may be made with these plants, and one of the most unique as well as useful, is the ivy as shown in the illustration. Such a screen cannot be made in a few days, but requires time, care and patience. Provide a strong box of the length required for the screen, and fill it with silver-sand, peat, or leaf mold, adding a small quantity of soil scraped up in the barnyard. Some old pieces of bricks broken up finely may be placed in the bottom before the soil is put in; then fill up to within an inch of the top. Plant either well-rooted slips or cuttings, and then give water whenever required, but do not keep the soil constantly soaked. When the plants begin to grow, carefully tie them to slender stakes until they are three feet high, and then put up the frame for the screen, which should be of wire, painted green, and of any design to suit the fancy or purse of the owner. As the plants grow, the small shoots may be drawn through the meshes of wire and interlaced, until both sides of the screen become a solid wall of "Ivy green."

We know that our lady readers will readily appreciate this hint, and know just where to place such a screen to produce the most desirable effect in a room, as well as how to keep the leaves free from dust, so that they will show to the best advantage. If a solid wall of green is considered too dark and gloomy, some of the variegated sorts may be intermingled with the plain leaved, but unless carefully tended and watched they will often appear sickly and wither away.

A Living Vase.—This process of ornamenting vases is by no means new; but, as the thing is still far from being common, and as it may give some one a new idea by which to help beautify the home, we have deemed it worth while to give a representation of it so as to show the result, and to indicate the means employed to obtain it, which are most simple. Though any kind of vases can be used indiscriminately, those in unglazed terra-cotta are preferable, being porous. In such vessels the water with which the vase is filled percolates constantly through the sides and moistens the plants which are fixed on its surface. This kind of vase is, however, not indispensable, for we can ornament all kinds, whether in glass or metal. In the latter case it is necessary to prepare the surface so as to convert it into a sort of soil, which it really represents—an operation which is easily managed by the aid of a piece of cloth or flannel which is fixed by means of a little packthread or thin iron or brass wire. This being understood, the means employed to grow the seed must next be described.



A LIVING VASE.

If a porous vase be used it is filled with water or, better still, left in a pail of water to soak. After a lapse of 24 hours, when the water has thoroughly saturated the vase, it is laid on its side, and the seed sprinkled slightly over the surface, taking care to turn the vase in different directions, in order that the whole surface may be well covered with seed. This operation terminated, the vase is placed in a dark closet for some time, and, if possible, under a glass frame, so as to preserve humidity and facilitate germination. When the plants are developed, and in case they get detached from the vase, they are secured by passing round, in different directions, a little packthread or fine wire, which soon disappears under the vegetation.

If a non-porous vase, after having well soaked the cloth which covers it, the seed is sown upon it and the same care is given it as has already been indicated. When a porous vase is used it should be kept constantly full, as it is the water filtering slowly through it that feeds the plants which cover the sides. If that be insufficient to insure vigorous growth, the vase

must be watered, taking care to pour the water cautiously, so as not to detach the plants. If glazed or metal vases be used, glass bottles, for instance, they must be constantly watered; the water should be poured from the top over all, so that, in descending, it wets all parts of the cloth, which should always be damp. Whenever the plants droop they must be refreshed by watering them carefully. The vase should stand in a saucer or plate.

The seeds used should be very fine, and especially light and of easy and quick germination. The common garden cress is most suitable from its great rapidity of growth, the easy and very quick germination of its seeds, and also on account of the little nourishment the plant requires; but it has several drawbacks; first, it has a tendency to sink more or less, then to have gaps, to show flowers very quickly and then to wither away. The common ryegrass is also suitable, but experiments with other seeds may be made. We ought to multiply and vary the experiments until satisfactory results are obtained. The following kinds of plants might prove suitable: Crested Dog's-tail Grass, White Clover, Yellow Clover (*Medicago lupulina*), Flax, but particularly the Timothy Grass (*Phleum pratense*), which appears to be singularly appropriate for this mode of ornamentation. Let our readers experiment.

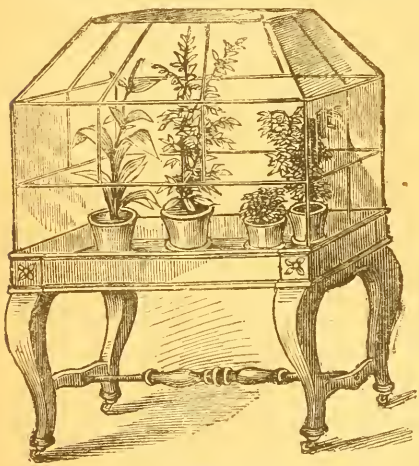
How to Grow Smilax.—Smilax is an exceedingly graceful vine, with glossy, green-ribbed leaves, and is now more extensively used than any other plant for decorating parlors, the hair, and for trimming dresses. With a little care it can be grown successfully as a house plant. The vine does not require the full sun, but will grow well in a partially shaded situation. It can be trained on a small thread across the window or around the pictures. Grown from both seeds and bulbs. Pot the bulbs as soon as received, watering but little until you see signs of growth. They grow very rapidly and should always have strings to twine on. Give plenty of fresh air, but be careful and not let a direct draft of cold air blow upon the vines, as they are very tender when young. Give them a warm place and they will amply repay all care. When growth is complete the foliage will turn yellow. Then gradually withhold water and allow the bulbs to dry. They then can be put in some cool, dry place. After they have been in this dormant state six or eight weeks they will begin to show signs of life, and then are ready for another season's growth.

Ferns in the House.—I should like to say to the person who wishes to know what ferns can be grown in the house, that I have had for three winters, in a furnace heated parlor, very handsome plants of Aspidium molle and Adiantum cuneatum; and I have a friend who has Pteris tremula, looking as well as it could in a greenhouse. I also know that Pteris hastata does well in the house; so does the Japanese climbing fern and Lygodium scandons. All require to be kept comfortably warm, not too wet, and seldom sprinkled—just often enough to keep them clean. I have found that wetting the foliage often causes it to turn black.

To Keep Geraniums through the Winter.—Those who have no place in their greenhouses for geraniums, etc., will do well to put them in a window with a south aspect, carefully covering the pots with a little straw or moss, in order to prevent the frost from hurting the roots. Or take them from the pots and hang them up by the roots in a dark place, where the frost cannot touch them; if planted again in the spring they will shoot and flourish remarkably well.

Wardian Cases.—An illustration of a Wardian case is herewith given. A bed or box of well-drained soil, with a (cheap or costly) glass case over it, comprise a Wardian case. The sides should be of glass, else the plants will "spinder up." Take a common table frame, with the top of the table off; nail on boards on the bottom of the frame, line the whole with zinc, fill with earth (or set the plants in the case in pots), and over it put a case made of glass—common window glass will answer. Any glazier can make one at little cost. It may be made of any shape and height desirable. There should be a door or sliding pane in it, so as to gain ready access to the plants. In the center of the bed should be a hole for drainage, over which a plant saucer should be inverted. Fill the bottom or the bed for an inch or two with broken charcoal.

The case may be filled with plants in spring or autumn. If in spring, the ferns may be gathered from the woods, and will grow all summer. It is a better time to make selections than late in the fall. Plants in a Wardian case are not so likely to freeze with the same degree of cold in a room as unprotected house plants; but the room should be kept warm, nevertheless. The plants in a Wardian case require less care than plants in a room. Drench the soil well when the planting is done, and they will require watering but once or twice a month. They will need ventilation by removing the sliding pane or opening the door of the case occasionally, when the moisture on the glass seems in excess, so as to obscure the glass.



A WARDIAN CASE.

Not only ferns and mosses, but wintergreens, princess pine, partridge berry, the trailing arbutus, and scores of other pretty wood-plants, can be grown and arranged with rock and shell work, to suit the fancy and please the eye. We are astonished that these cases are not more common in the homes of the people.

Fresh-Blown Flowers in Winter.—Choose some of the most perfect buds of the flowers you wish to preserve, such as are latest in blooming and are ready to open; cut them off with a pair of scissors, leaving to each, if possible, a piece of stem about three inches long; cover the end of the stem immediately with sealing wax, and when the buds are a little shrunk and wrinkled wrap each of them up separately in a piece of paper, perfectly clean and dry; then lock them up in a dry box or drawer, and they will keep without corrupting. In winter, or at any time, when you would have the flowers blow, take the buds at night and cut off the end of the stem sealed with wax, and put the buds into water wherein a little nitre of salt has been

diffused; the next day you will have the pleasure of seeing the buds open and expand themselves, and the flowers display their most lovely colors and breathe their agreeable odors.

Parlor Ornament.—We saw, in the parlor of a friend, a very beautiful conceit. It is, of course, the fancy of a lady, and consists of the burr of a pine tree placed in a wine glass half full or water, and from between the different layers of the burr are shooting forth green blades—bright, beautiful, refreshing. For a little thing, we have seen nothing that so pleased us by its beauty and novelty. And the secret is this: The burr was found dried and open; the different circles were sprinkled with grass-seed, and it was placed in a wine glass with water in as above. In a few days the moisture and nourishment gave the burr life and health, the different circles closed and buried within themselves the grass-seed, and a few days more gave to the seed also life, sprout and growth, and now a pyramid of living green, beautifully relieved by the somber hue of the burr, is the result—as pretty and novel a parlor ornament as we have for a long while seen. We do not know whether the idea was original with the lady, but we do know that its success is beautiful.

Arranging Bouquets.—The art of arranging bouquets is very simple. Having collected the flowers to be used on a tray, all the superfluous leaves should be stripped from the stems, and by placing the flowers side by side, you can easily see the order in which they can be most advantageously displayed. A very pretty hand bouquet can be made by taking a small, straight stick, not over a quarter of an inch in diameter, tie a string to the top of it, and begin by fastening on a few delicate flowers, or one large, handsome one, for the center-piece, winding the string about each stem as you add the flowers and leaves to the bouquet. Always place the flowers with the shortest stems at the top, preserving all those with long stems for the base, and finish off the bouquet with a fringe of finely cut foliage. Then cut all the stems evenly, wrap damp cotton around them, and cover the stems with a paper cut in pretty lace designs. In making bouquets from garden flowers, such as are most easy to procure, the flowers can be arranged flatly, and a background made from sprays of evergreen.

A Cheap Plant Stand.—We made a very effective plant stand for our front yard last summer in the following manner: A cedar stake, two or three inches in diameter, was driven into the ground so as to stand firmly, and of the required height, a small piece of board nailed across the top, and another piece, a little larger, nailed over this, so as to make a substantial base, and a cheese box nailed to this. Then we filled the box half full by putting in a couple of inches of sand and sphagnum over it. The whole was then covered with pendent lichen, and the box filled with plants in pots, tall ones in the center and smaller one around them, with trailing plants to hang over the sides. It was shaded by trees during the hotter portions of the day, and such plants as gleechoma, alyssum, ivy, etc., succeeded finely by merely pressing a handful of sphagnum around the base of cuttings and pressing them into the spaces between the pots.

A Fern Paradise at Home.—It is not only the poor who have to live in gardenless dwellings and look out from sunless windows. The mansions of the rich, and thousands of houses of the well-to-do and of the middle classes are necessarily in great cities placed where the sun cannot exert his

charming life-giving influence. Many a window of a grand house looks out upon nothing but brick walls, which tower up high, and blot out the sun's rays. The occupants of these houses are often bound by the exigencies of business to make their homes for weary months in these shadowy dwelling places. Why then do they not bring the beautiful ferns into requisition?

What exquisite grace would be shed over every room in a house if every available space were occupied by the feathery fronds of those beautiful plants! On tables and side boards, on mantel pieces and on window sills; hanging from window rods, on the landing of the stairs, in the hall, in the bedroom—everywhere in fact.

STAND FOR FERNS.

We give an illustration of a cane stand lined with zinc and filled with ferns and begonias, which might be bought for a dollar or two, and which would not be out of place in the most elegant apartment.

House Plants.—Contrive some cover over them at sweeping time. This may be, for plants on shelves, a curtain of some light material; if on a table, an upright post or stick set in a hole in the middle of the table, to hold up the center of a spread of some kind; or contrive some method of using old newspapers. Let this covering remain until the dust has completely settled. All smooth-leaved plants, especially ivy, camelias, cape jessamine, and the like, should have their leaves washed with a soft sponge—a rag will answer—on both sides, with tepid water, at least once a week. It will be found much less trouble than one would suppose, and the increased beauty of the foliage will lead to its repetition. Rough-leaved plants, such as geraniums, and many others, cannot be washed to advantage. Set these in a bath tub, or in a sink, and give their leaves a good drenching by using a garden syringe or a watering-pot with fine holes, holding it up high so that the water will fall with force upon the leaves. Be sure that the water is not too cold, as it would tend to check the growth.

To Preserve Scarlet Geraniums through the Winter.—Take them out of the borders in autumn, before they have received any injury from frost, and let this be done on a dry day. Shake off all the earth from their roots, and suspend them, with their heads downward, in a cellar or dark room, where they will be free from frost. The leaves and shoots will become yellow and sickly; but when potted about the end of May, and exposed to a gentle heat, they will recover and vegetate luxuriantly. The old plants, stripped of their leaves, may also be packed closely in sand; and in this way if kept free from frost, they will shoot out from the roots, and may be repotted in the spring.

Manure for Bulbs.—An ounce of nitrate of soda dissolved in four gallons of water is a quick and good stimulant for bulbs, to be applied twice a week after the pots are filled with roots, and the flower spikes are fairly visible. A large handful of soot, or about a pint, tied up in a piece of old canvas, and immersed in the same quantity of water for a day or two, will furnish a safe and excellent stimulant; also good and safe is a quarter of a pound of cow manure mixed in a large garden pot of water, and used as required. Any of these stimulants will do good, or the whole of them applied alternately will benefit bulbs that need more sustenance than the soil affords.

TRELLIS FOR PLANTS.

Trellis for Plants.—With a little slightly-galvanized wire any one can make the little iron trellis shown in our illustration on this page, in a very neat manner—and it will look much neater and prove handier and more graceful than the painted stick trellises which are so common.

How to Grow the Pansy.—The pansy delights in a cool, rich loam; the richer, the larger will be the flowers, in a partially shaded situation. It never flourishes as well during the hot days of July and August as later in the season. Young plants, from seeds sown early in the spring, if the bed be very rich, will come into handsome bloom during the latter part of June. All the first blossoms should be picked off that the plant may first become robust. Even with the old plants, the great secret of keeping them in constant bloom is to pick off the blossoms early and constantly, since it weakens the plant more to ripen one seed-pod than to yield a dozen flowers.

Autumn Sowing of Flower Seeds.—Persons say that the finest flowers they ever had of certain annuals were from "volunteer" plants from self-grown seeds. The real reason for their superiority is not due to the manner, but to the time of sowing. Seeds are "self-grown" soon after they are ripe, and the superiority of the plants from these suggests autumn sow-

ing. The annual flowers classed as "hardy" should as a general thing, if practicable, be sown in autumn. Larkspurs and pansies are incomparably finer when thus sown. Clarkia, whitlavia, gilia, and nearly all the rest of the California annual, to give the best results, should be sown in autumn.

To Repot Plants.—Shake the old earth from the plants after they commence to grow in spring, then pot them into smaller pots than those just occupied; as the plants make fresh growth and fill these pots with roots, repot into those of a size larger, and so on until the plants are in their flowering pots. By adopting this plan the plants are supplied with fresh soil from time to time, and not kept growing on from year to year in the same soil, which soon becomes exhausted. The above remarks apply more particularly to such plants as fuchsias, pelargoniums, etc.

Treatment of English Ivy.—The use of the English ivy cannot be too strongly recommended as a decoration in our rooms during the winter season. A lady noted for the beauty and freshness of her ivies was asked the secret of her success, which was simply putting a small piece of beefsteak at the roots of the plants every spring and fall. It is also said that to lightly rub each leaf on both sides with sweet oil will preserve a fresh, vigorous appearance of ivies, in spite of furnace heat and gas, usually so injurious to all house plants. These simple measures are well worth trying.

How to Make Moss Baskets.—Very beautiful baskets for holding flowers can be made of the longer and more feathery kind of mosses. A light frame, of any shape you like, should be made with wire and covered with common pasteboard or calico, and the moss, which should first be well picked over and cleansed from any bits of dirt or dead leaves which may be hanging about it, gathered into little tufts, and sewed with a coarse needle and thread to the covering so as to clothe it thickly with a close and compact coating, taking care that the points of the moss are all outward. A long handle, made in the same manner, should be attached to the basket, and a tin or other vessel, filled with either wet sand or water, placed within to hold the flowers. By dipping the whole structure into water once in three or four days, its verdure and elasticity will be fully preserved, and a block of wood about an inch thick, and stained black or green, if placed under the basket, will prevent all risk of damage to the table from moisture.

Carnations from Cuttings.—Carnations are easily rooted from slips. Take off the small side shoots when about two inches long. If your plants are in pots, plant them around the edge, pressing the soil very firmly about the portion inserted. Do not water them only when the parent plant requires it. If they are cultivated in the ground, plant them in the same bed, taking the same precaution to make the earth compact about the slips, so they will not dry up instead of rooting. If the ground is slightly moist, it is enough for them, but if very dry sprinkle occasionally.

Gypsy Fern Case.—This fern case consists of three bars crossed at the top and fastened into a triangular base. A basket is suspended from the center of the case, and the base is decorated with shells, acorns or corals. The best method of making this case is to have the base first made of wood, then lined with zinc. The sides should hold glass neatly filled into the bars, thus inclosing the plants from the outer air. The height should be about three feet, and width of base two feet on each side. Any florist can supply ferns for such a structure. Choose only the smaller growing sorts, and avoid

those which branch widely. No household elegancy is more desirable than a tasteful fernery, well taken care of.

Fuchsias Among Roses.—A London florist had some of his standard roses killed by the late spring frosts, but having some large fuchsia plants, they were used to fill up the "ugly gaps," and the result was a pleasant surprise. They stood the rough weather well, and vied with the roses as to quantity of bloom. He says: "If all is well we shall use fuchsias more extensively next season."

Treatment of Callas.—For blooming callas, writes a lady, I use the soil from the hennery, and on cold mornings I pour hot water in the saucers; I have had a bloom from every bulb. As my fuchsias never grew very large, I put in fresh soil and then used some fine manure from the hennery, and before spring it covered the window, with every shoot in full bloom.

Frozen Plants.—Whenever house-plants are accidentally frozen, they should be placed in a dark place and then sprinkled with cold water. Geraniums, fuchsias, and similar kinds of plants, may often be saved if care is given in thawing them out, even if frozen quite hard. The same rule applies to dormant plants, such as grape vines and trees that become frozen while being carried from one section of the country to another. If packages of plants are received in this condition they should be placed in a cellar and then sprinkled with cold water, and allowed to remain undisturbed until thawed. Burying in the earth will answer equally as well, although seldom convenient in cold weather. Hardy plants, when well packed in damp moss, seldom receive any injury from frost.

Potting and Watering Plants.—Plants cultivated in the house often suffer from being put into pots very much too large for them. The mass of soil, which is quite out of proportion to their needs, by frequent watering, soon gets into such a sour and sodden condition, that the roots rot away completely and the plant dies. Even when the amount of soil is not greater than the plant needs, it is quite an easy matter to give too much water to succulents, such as the cactus family, the agaves, crassulas, and others of like habit. In fact, these plants, when at rest, as most of them are during winter, need scarcely a drop of water.

Covering for Tender Plants.—A horticultural writer says: I always disliked the looks of clumsy straw and matting coverings for plants. It made the garden look so mean that I thought I would try another plan. I had read that evergreen boughs were the best thing with which to cover pansies and any tender plants, so I thought I would try it on tender roses and such things, and I never had such success. I believe there is something beneficial in the balsamine odor of the leaves, the plants look so nice—almost like summer.

A Novel House Plant.—The common cranberry is a most attractive plant when properly cultivated in pots, and can endure a great deal of neglect which would be fatal to other plants. It only needs to be kept cool and moist. A compost of muck and sand is the proper material for potting it in. Although usually regarded as aquatic in its nature, it will not do to have the soil saturated with water. What it requires, is that water shall be within reach of its roots, and that the soil shall be one through which water can rise readily by capillary attraction.

Crystallizing Grasses.—A lady asks for directions for crystallizing grasses. The following is a good recipe: Dissolve in a quart of hot water all the alum you can by heating and stirring—it may be a pound, it may be twenty ounces. Have the grasses divided into small bunches, tied. When the solution begins to cool, dip in the grasses, holding them there five minutes, three minutes, two or one minute, according to the size of crystals you wish. The cooler the solution the quicker the crystals form. A glass jar is convenient for heating the alum, as one can see through the glass when the crystals are forming, and know when to take them out. Do not let the grass touch the side of the jar. Place an old plate under the bottom to prevent the glass breaking.

A Home-Made Flower Stand.—A very pretty flower stand can be made out of a table, a bucket, and a half a dozen old tin cans. Place the bucket in the center of the table. Punch several holes in the bottom of each can, and screw them firmly to the table by screws in the holes.

Arches of stout wire may be made across the top of the cans. For ferns planted in the cans, which require a great deal of water, cover the top of the table with a shallow pan to catch the drip. Other plants should only have the soil kept damp. Geraniums are fine for winter blooming, as are also coleus, fuchsias, and petunias. Some kind of a vine should be planted in each of the corner cans. Trailing plants produce a good effect.

The Acorn.—If an acorn be suspended by a piece of thread within half an inch of the surface of some water contained in a hyacinth glass, and so permitted to remain without being disturbed, it will, in a few months, burst, and throw a root into the water, and shoot upward its straight and tapering stem, with beautiful little green leaves. A young oak tree growing in this way on the mantel-shelf of a room is a very elegant and interesting object. I have seen several oak trees, and also a chestnut tree, thus growing, but all of them, however, have died after a few months, probably owing to the water not being changed sufficiently often to afford them the necessary quantity of nourishment from the matter contained in it.

Moving Plants.—In the fall those plants that are to be taken to the house to serve as window plants for the winter, should be looked after before the season arrives for their removal. If, with a sharp spade, each plant is cut around, so as to leave a ball of earth the right size for the pot, and then allowed to remain two or three weeks, young fibrous roots will form; when the plant, with the ball of earth attached is lifted, it will scarcely experience any check.

To Keep a Bouquet Fresh.—To keep a bouquet fresh for a number of days, sprinkle lightly with fresh water, then put it into a vessel containing soapsuds, which nutrify the roots and keep the flowers as bright as new. Take the bouquet out of the suds every morning and lay it sideways, the stalk entering first into the water. Keep it there a moment, then take it out and sprinkle the flowers lightly by the hand with water. Replace it in the soapsuds, and it will bloom as fresh as when first gathered. The soapsuds need changing every other day.

Watering Plants.—The following directions for watering house plants during the winter will assist those having care of them in keeping them in a healthy condition: Take carbonate of ammonia four parts; nitrate of

potash (saltpetre) two parts; pulverize and mix well. Put one drachm (one-eighth of an ounce) of this powder into a gallon of rain water. Use this for watering plants. Give them a good sunlight and not too much heat, and plants will keep green and fresh.

Flowers kept in a warm room should be watered with tepid water. Very cold water is apt to freeze the roots.

Starting Plants.—Boxes in windows is an excellent way of starting plants for early setting, though it must necessarily be on a small scale. For a small garden a good supply may thus be procured: In sowing the seeds, avoid putting them in too deep; a half inch is ample for all, and a less depth is better for the small seeds. Press the soil closely around the seed.

Steam Baths for Geraniums.—Geraniums and similar plants are greatly benefitted during winter if given a steam bath once a week. To do this place them above the bath after filling it with hot water. Close the doors and windows and let the flowers remain there for an hour or two. Another good method is to place the flowers in the kitchen on wash day, where the steam arising from the clothes will benefit them.

Plant Fertilizers.—Two or three ounces of guano to a gallon of water is a proper proportion for house plants. Keep the mixture well stirred, as the guano, not being actually dissolved by the water, settles to the bottom. Save the soot that falls from the chimneys when they are cleaned. A pint of soot to a pailful of water will make a liquid manure of the greatest value for flower beds and plants of all kinds.

Cut Back the Geraniums.—But few persons cut them back enough. If the stalks are cut back to within two or three inches of the surface of the ground, numerous healthy side shoots will put out and grow vigorously.

The Amaryllis.—If any one has an amaryillis she will find it will blossom more freely if the dirt is kept away from the top of the bulb. An amaryllis should have plenty of water.

THE HOME PHYSICIAN.

Preventives of Malaria.—Scarcely a section of our beautiful country is free from malarial disease in some of its forms. Many localities formerly free from malaria have recently been visited by this insidious foe of humanity. Two reasons are given for this result: First, the ponds and swamps have been dried up, and the lower forms of organic matter have been exposed to the air, and second, wells and springs have become so low that the water is very impure, and no doubt its use produces an unhealthy state of the human body.

If the use of impure water alone were the cause of malarial difficulties the remedy would be simple, namely, to substitute pure water instead, if it could be had, or by filtration and other means, purify what was at hand.

The malarial influence arising from swamps or marshes can be only counteracted by ærating the soil and thus getting rid of the lower organisms resident there. By means of drainage the sour soil water is carried off, the air enters and decay is completed—the poison is destroyed and a more healthful condition ensues.

But there are vast stretches of country where these means cannot be employed, and other methods must be provided. It is now pretty well proven by actual plantings in California of the blue gum tree, or Eucalyptus of Australia, that by its use over a sufficient area the malarial tendencies can be counteracted. Unfortunately, by actual test, we find that the *Eucalyptus Globosa* will not endure the cold of this section of the Union.

What then can we employ? Professor Maury, before our late internecine war, proved at the Washington Observatory that extensive plantations of the common sunflower will, during its growing season, counteract malaria. These can be grown all over our States, and should be extensively tried.

The common willow, being a coarse feeder and rapid grower, revelling in wet and swampy land, has also been commended as one of the very best agents for the destruction of malarial germs. Its roots spread widely through the soil, while its leafage is simply enormous in proportion to its woody development. The three sorts of willow grow with great rapidity, but more immediate effects may be produced by planting sprouts of the osier or basket willow thickly all over the whole of a wet or swampy surface soil.

This would be a remunerative product aside from its destruction of malaria. The plan is worthy of trial.

Pneumonia.—It will be remembered that in old age the lungs are much shriveled, less elastic, and can not be fully inflated; the air cells are dilated to about twice their size, many of the capillaries are obliterated, the breathing is more feeble and shallow, and the power to get rid of carbonic acid is greatly diminished.

Hence pneumonia (inflammation of the lungs) is not only one of the most common diseases of old age, but the most fatal—over three-fourths (some

say nine-tenths) of the aged dying with it. The main work of the lungs is done by the air-cells, the tiny laboratories in which the smaller branches of the air-tubes terminate, as the branches of a tree terminate in the leaves. Now it is these that are the seat of pneumonia.

In the first stage of the disease they become—in some part of the lungs—filled with a sticky fluid, exuded from the blood vessels; in the second stage this fluid becomes solid; in the third it changes to pus. If the pus is absorbed—which is seldom the case in the old—the person may recover, but only after months of convalescence. If it result in gangrene (mortification), the gangrene may form numerous small abscesses through an entire lung.

In the aged the disease seldom commences with well-defined symptoms. In about one-half the cases there is simply a chill or a pain in the side. In most of the other cases the main symptom is a feeling of exhaustion. If there is already chronic bronchitis or asthma, the person may merely feel a little tired, and suddenly die.

Though most persons cough, there is for a time no expectoration. When it appears it is at first scanty, gray and frothy; then yellow, and at length reddish and sticky. Patients seldom complain of pain or difficulty of breathing.

The more common exciting cause is cold, especially dry, sharp. Nine-tenths of all cases occur between November and May. During this period the aged cannot be too carefully protected from exposure. They should constantly wear flannel.

About all that can be done for the patient is to stimulate him with drinks, nourish him with concentrated fluid food, and secure him absolute rest.

Antidotes for Poisons.—(1) The most dangerous of the vegetable poisons are the hemlocks (including the hemlock dropwort, water hemlock, and the common hemlock), fool's parsley, monkshood, foxglove, black hellebore, or Christmas rose, buck-bran, henbane, thorn apple, and deadly nightshade. In a case of vegetable poisoning, says *Knowledge*, "emetics (the sulphate of zinc, if procurable) should be used at once, the back of the throat tickled with a feather, and copious draughts of tepid water taken to excite and promote vomiting. Where these measures fail, the stomach-pump must be used. Neither ipecacuanha nor tartar emetic should be used to cause vomiting, as during the nausea they produce before vomiting is excited the poison is more readily absorbed. Vinegar must not be given until the poisonous matter has been removed; but afterward it may be given in doses of a wineglassful, one part vinegar to two parts water, once every two hours in mild cases, but oftener—to half hourly doses—in cases of greater severity. Where there is stupor, the patient should be kept walking about, and if the stupor is great cold water may be dashed over the head and chest. Strong coffee may be used where the narcotic effect of the poisoning is very marked. It is all-important that in cases of vegetable poisoning a medical man should be sent for at once."

(2) If a person swallow any poison whatever, or has fallen into convulsions from having overloaded the stomach, an instantaneous remedy, more efficient and applicable in a larger number of cases than any half a dozen medicines we can think of, is a heaping teaspoonful of common salt and as much ground mustard, stirred rapidly in a teacup of water, warm or cold, and swallowed instantly. It is scarcely down before it begins to come up, bringing with it the remaining contents of the stomach; and lest there be any remnant of poison, however small, let the white of an egg, or a teacup

of strong coffee be swallowed as soon as the stomach is quiet. These very common articles nullify a larger number of virulent poisons than any medicines in the shops.

(3) Great quantities of Paris green are used during some seasons of the year, and as accidents may happen, it is well to know the antidote for the poison. Paris green owes its deadly properties to arsenic, as does London purple. Should either of these be taken into the stomach, let the person drink copious draughts of milk, or raw eggs beaten up, and as soon as possible give an emetic, mustard is as good as anything, and keep up the action of vomiting by giving milk between the paroxysms of vomiting. When the stomach no longer rejects what is swallowed, give a good dose of castor oil.

(4) It cannot be too generally known that the ordinary calcined magnesia, mixed with water, is considered a certain antidote to numerous poisons, especially those of metallic origin, such as arsenic, corrosive sublimate, sulphate of zinc, etc. In cases of this deplorable kind, two or three teaspoonfuls of magnesia, mixed with water, should be at once administered, which, in all probability, will save the patient until the doctor comes.

(5) Hundreds of lives have been saved by a knowledge of this simple receipt. A large teaspoonful of made mustard mixed in a tumbler of warm water, and swallowed as soon as possible; it acts as an instant emetic, sufficiently powerful to remove all that is lodged in the stomach.

(6) A standing antidote for poison by dew, poison-oak, ivy, etc., is to take a handful of quicklime, dissolve in water, let it stand half an hour, then paint the poisoned parts with it. Three or four applications will never fail to cure the most aggravated cases.

(7) The only safe and immediate remedy within the reach of a non-professional, in case of poisoning with prussic acid, is to pour a stream of cold water, from an elevation, upon the head and spine of the patient.

(8) If a person has taken an over-dose of laudanum, very strong coffee is a specific antidote. Keep the patient on his feet and keep him walking. Sleep is fatal under such circumstances.

Dangers of Childhood.—Childhood is the period during which the foundations of the physical structure are laid. It ends, at the age of about fourteen, with the completion of the permanent teeth. It is characterized by almost absolute dependence on the parents, and therefore the responsibility rests upon them whether the foundations of the superstructure shall be good or bad, and, indeed, whether there shall be any superstructure! The fact that one-half of all who are born die within this period, while multitudes of adults find, when it is too late, fatal defects in the very groundwork of their constitutions, is a fearful witness against the competency of most parents for the care of children. What farmer would employ a hand that let one-half of all his calves, colts and lambs die? In the matter of food, if milk fails the mother, how few mothers know what to give the child! How few know that many of the compounds sold as "Infants' food" contain no food whatever! and that cow's milk, harmful when taken alone, is generally safe with a certain proportion of lime water! How few mothers know that too protracted nursing will result in "rickets?" That overfeeding all through childhood is a prolific source of disease? and that, in case of most bowel complaints, a spare diet for a few days is better than all medicines? In our climate, where the mercury ranges through 140 degrees and often varies between the extremes suddenly and violently, how little do mothers realize the importance of aiding nature, with clothing and food, so that the

internal temperature is held steadily at 98 degrees? Do you know that a change of half a dozen degrees of the internal temperature, either way, is almost sure death? The great mortality of children in summer is due mainly to heat. An abundance of woolen clothing alone can guard against the effects of the violent changes in the climate of the autumn and winter and spring. How few are aware that the infectious diseases which so ravage childhood are caused by careless exposure to the contagion, or, if aware, act accordingly?

Nervousness.—This unhealthy state of system depends upon general debility. It is often inherited from birth, and as often brought on by excess of sedentary occupation, overstrained employment of the brain, mental emotion, dissipation and excess. The nerves consist of a structure of fibers or cords passing through the entire body, branching off from, and having a connection with each other, and finally centers on the brain. They are the organs of feeling and sensation of every kind, and through them the mind operates upon the body. It is obvious, therefore, that what is termed the "nervous system" has an important part in the bodily functions; and upon them not only much of the health, but happiness, depends.

Treatment.—The cure of nervous complaints lies rather in moral than in medical treatment. For although much good may be effected by tonics, such as bark, quinine, etc., there is far more benefit to be derived from attention to diet and regimen. In such cases, solid food should preponderate over liquid, and the indulgence in warm and relaxing fluids should be especially avoided; plain and nourishing meat, as beef or mutton, a steak or chop, together with half a pint of bitter ale or stout, forming the best dinner. Cocoa is preferable to tea; vegetables should be but sparingly eaten. Sedentary pursuits should be cast aside as much as possible, but where they are compulsory, every spare moment should be devoted to outdoor employment and brisk exercise. Early bedtime and early rising will prove beneficial, and the use of the cold shower bath is excellent. Gymnastic exercises, fencing, horse-riding, rowing, dancing, and other pursuits which call forth the energies, serve also to brace and invigorate the nervous system. It will also be as well to mingle with society, frequent public assemblies and amusements, and thus dispel that morbid desire for seclusion and quietude which, if indulged in to excess, renders a person unfitted for intercourse with mankind, and materially interferes with advancement in life.

Measles.—Measles are an acute inflammation of the skin, internal and external, combined with an infectious fever.

Symptoms.—Chills, succeeded by great heat, languor, and drowsiness, pains in the head, back and limbs, quick pulse, soreness of throat, thirst, nausea and vomiting, a dry cough, and high colored urine. These symptoms increase in violence for four days. The eyes are inflamed and weak, and the nose pours forth a watery secretion, with frequent sneezing. There is considerable inflammation in the larynx, windpipe, and bronchial tubes, with soreness of the breast and hoarseness. About the fourth day the skin is covered with a breaking out which produces heat and itching, and is red in spots, upon the face first, gradually spreading over the whole body. It goes off in the same way, from the face first and then from the body, and the hoarseness and other symptoms decline with it; at last the outside skin peels off in scales.

Treatment.—In a mild form, nothing is required but a light diet, slightly

acid drinks, and flax seed or slippery elm tea. Warm herb teas, and frequent sponge baths with tepid water, serve to allay the fever; care should be taken not to let the patient take cold. If the fever is very high, and prevents the rash coming out, a slight dose of salts; or a nauseating dose of ipecac, lobelia, or hive syrup should be given, and followed by teaspoonful doses of compound tincture of Virginia snake-root until the fever is allayed. If the patient from any derangement takes on a low typhoid type of fever, and the rash does not come out until the seventh day, and is then of a dark and livid color, tonics and stimulants must be given, and the expectoration promoted by some suitable remedy. The room should be kept dark to protect the inflamed eyes. As long as the fever remains the patient should be kept in bed. Exposure may cause pneumonia, which, in other words, is acute inflammation of the lungs. Keep in the room as long as the cough lasts. There is always danger of the lungs being left in an inflamed state after the measles, unless the greatest care is taken not to suffer the patient to take cold.

Should there be much pain, and a severe cough, this must be treated as a separate disease, with other remedies.

Rheumatism.—(1) Dr. Ebrards, of Nimes, states that he has for many years treated all his cases of sciatica and neuralgic pains with an improvised apparatus consisting merely of a flat-iron and vinegar, two things that will be found in every house. The iron is heated until sufficiently hot to vaporize the vinegar, and is then covered with some woolen fabric, which is moistened with vinegar, and the apparatus is applied at once to the painful spot. The application may be repeated two or three times a day. Dr. Ebrard states that, as a rule, the pain disappears in twenty-four hours, and recovery ensues at once.

(2) Take cucumbers, when full grown, and put them into a pot with a little salt; then put the pot over a slow fire, where it should remain for about an hour; then take the cucumbers and press them, the juice from which must be put into bottles, corked up tight, and placed in the cellar, where they should remain for about a week; then wet a flannel rag with the liquid, and apply it to the parts affected.

(3) Half ounce of strongest camphorated spirit, one ounce spirits of turpentine, one raw egg, half pint best vinegar. Well mix the whole, and keep it closely corked. To be rubbed in three or four times a day. For rheumatism in the head, or face-ache, rub all over the back of the head and neck, as well as the part which is the immediate seat of pain.

(4) Dr. Bonnett, of Graulbet, France, recommends and prescribes for chronic rheumatism the use of the essential oil of turpentine by friction. He used it himself with perfect success, having almost instantaneously got rid of rheumatic pains in both knees and in the left shoulder.

(5) A very simple remedy for rheumatism of the extremities, and one that very often gives great relief is, to take a large piece of thick flannel, sprinkle it well with finely pulverized sulphur, and then bind snugly about the limb, with the sulphur next the skin.

(6) For sciatic rheumatism the following is recommended: Two drachms iodide potassium, four ounces cinnamon water. Mix. Take a teaspoonful three times a day before eating. It is also excellent for dyspepsia.

(7) Tincture of gum Guaicum, ten to fifteen drops, three times a day. I have never known it to fail in making a cure, except in cases of long standing, when it will afford great relief.

Toothache.—(1) Bi-carbonate of soda as a remedy for toothache, has been used very successfully. It was first introduced to the public by Dr. Duckworth, of St. Bartholomew's Hospital, London, who resorted to it when chloroform, carbolic acid, and everything else had failed. His recipe is to soak small pieces of cotton in a solution of thirty grains of bi-carbonate of soda to one fluid ounce of water, and insert the cotton in the tooth. Dr. Duckworth is of the opinion that very frequently the pain is due to the contact of acid saliva with the decayed tooth; and therefore, it is important, in cases of toothache, first to determine whether the saliva had an acid reaction. If this be the case, then a simple alkaline application, as above stated, is the most efficacious means of cure.

(2) The worst toothache, or neuralgia coming from the teeth, may be speedily ended by the application of a small bit of clean cotton saturated in a strong solution of ammonia to the defective tooth. Sometimes the application causes nervous laughter, but the pain has disappeared.

(3) If the tooth contains a cavity which can be easily reached, fill it with sugar of lead. Allow it to remain a few minutes, then wash it out with warm water, being careful to remove all of it. This is the most prompt relief for toothache—save the forceps—with which we are familiar.

(4) Put a piece of quicklime, as big as a walnut, in a pint of water in a bottle. Clean the teeth with a little of it every morning, rinsing the mouth with clean water afterward. If the teeth are good, it will preserve them, and keep away the toothache; if the teeth are gone, it will harden the gums, so that they will masticate crusts and all.

(5) Take alum, reduce to an impalpable powder, 2 drachms; nitrous spirits of ether, 7 drachms. Mix and apply them to the tooth. This is said to be an infallible cure for all kinds of toothache (unless the disease is connected with rheumatism).

(6) Steep a piece of coarse brown paper in cold vinegar, then grate ginger on it, and apply to the side of the face affected; the application to be made at bedtime, and kept on during the whole of the night.

(7) One ounce alcohol, two drachms cayenne pepper, one ounce kerosene oil; mix, and let stand twenty-four hours—a sure cure.

Wounds.—(1) A wound produced by a sharp cutting instrument will heal without trouble when the edges are nicely brought together, and left so, without putting on any salve, provided the access of air is shut off and the person possesses a good constitution. If the wound is produced by a rusty nail, or a similar cause, so as to be jagged, it will soon become very inflamed, and in such a case it is recommended to smoke such a wound with burning wool or woolen cloth. Twenty minutes in the smoke of wool will take the pain out of the worst wound, and if repeated once or twice will allay the worst case of inflammation arising from a wound.

(2) The best simple remedy for surface wounds, such as cuts, abrasion of the skin, etc., is charcoal. Take a large coal from the fire, pulverize it, apply it to the wound, and cover the whole with a rag. The charcoal absorbs the fluid secreted by the wound, and lays the foundation of the scab; it also prevents the rag from irritating the flesh, and is an antiseptic.

(3) Without waiting for it to stop bleeding, press the edges of the lacerated flesh together, and apply immediately a plaster made of soot and cream, binding it firmly on, not to be removed till healed, without cleanliness requires it. Then put another of the same on, without delay, not allowing exposure to the air any more than possible to prevent.

(4) It is not generally known that the leaves of geranium are an excellent application for cuts, where the skin is rubbed off, and other wounds of that kind. One or two leaves must be bruised and applied to the part, and the wound will be cicatrized in a short time.

(5) There is nothing better for a cut than powdered resin. Get a few cents' worth, pound it until it is quite fine, put it in a cast-off spice box, with perforated top, then you can easily sift it on the cut. Put a soft cloth around the injured member, and wet it with water once in a while; it will prevent inflammation or soreness.

(6) When a nail or pin has been run into the foot, instantly bind on a rind of salt pork, and keep quiet till the wound is well. The lockjaw is often caused by such wounds, if neglected.

(7) It is a wise plan to keep a cup of alum water always convenient, so that sudden cuts or bruises can be bound up in a cloth wet in it. If treated thus they will heal quickly.

Sprains and Bruises.—(1) The best treatment of sprains and bruises is the application of water, of such temperature as is most agreeable. The degree of temperature varies with the temperature of the weather and the vigor of the circulation. In a hot day use cool or cold water. If the circulation is low use warm water. The bruised or sprained parts may be immersed in a pail of water, and gently pressed or manipulated with the hand or soft cloth for ten or fifteen minutes, or even longer in severe cases, after which wrap up the parts in cloths wet in cold water, and keep quiet. This treatment keeps down the inflammation, and in nine cases out of ten proves a speedy cure. The liniments and filthy ointments so much used for sprains do not compare with this simple treatment in efficacy.

(2) Take one part blue clay and two parts vinegar, and make into a paste, and bind on at night with a wet towel. One application is generally sufficient.

(3) Make pounded resin into a paste with fresh butter, lay it on the sprained part and bind it up.

Weak and Inflamed Eyes.—(1) Borax, half drachm; camphor water, three ounces. The above simple prescription is in common use by the highest medical authorities. It makes a wash unexcelled for the treatment of inflammation of the eyes. In using it lean the head back and drop three drops in the corner of each, and then open the eyes and let it work in. Use it as often as the eyes feel badly.

(2) When the eyes become inflamed from any cause, do not rub them at all—such irritation is dangerous—but bathe them in tepid milk and water, keep the bowels open by some gentle medicine and eat little meat. The eyes are very sensitive to the state of the stomach. Avoid the glare of strong light.

(3) Bathe your eyes night and morning in a tolerably strong solution of salt and water. We have known some remarkable cures effected by this simple remedy. After bathing the eyes daily for about a week, intermit a day or two, and then resume the daily bathing, and so on till your eyes get strong again.

(4) Take rose leaves, the more the better, and put them into a little water; then boil; after this strain it into a bottle and cork it tight. You will find this liquid very beneficial in removing redness and weakness from the eyes.

(5) Cut a slice of stale bread as thin as possible; toast both sides well, but don't burn; when cold, lay in cold spring or ice water; put between a piece of old linen and apply, changing when it gets warm.

(6) Take half an ounce of Golden Seal (you will find it at the drug stores), pour one-half pint boiling water upon it and let it cool. Bathe the eyes with a linen rag dipped in this, each night on going to bed, and you will soon effect a cure.

(7) Three or five grains of alum dissolved in half a pint of water, and applied to the eyes whenever they are weak or inflamed.

(8) Scrape a raw potato; use as a poultice; or slippery elm. Bathe with warm water or rose water.

Dust in the Eye.—(1) If a cinder or bit of dust gets into the eye do not rub the eyeball; that only irritates it. If the intruder is beneath the upper eyelid, lift the upper lid with the thumb and finger of the right hand, and with the forefinger of the left hand raise upward the under eyelid while you pull down over it the upper lid. This will seldom fail to remove the cinder, the soft skin and eyelashes taking it off without injuring the eyeball.

(2) A small camel's-hair brush, dipped in water and passed over the ball of the eye on raising the lid. The operation requires no skill, takes but a moment, and instantly removes any cinder or particle of dust or dirt, without inflaming the eye.

(3) To remove specks of dirt from the eye, immerse it in cold water, then roll and wink it rapidly, still keeping it in the water, till the desired result is accomplished. In cases of slight inflammation or dryness of the eye, this bath has a good effect. Use tepid, slightly salted water, instead of the cold.

(4) A celebrated oculist in Utrecht recommends, in all cases where dirt, lime, or specks get into the eyes, that the sufferer have pure olive oil poured in until everything of a hurtful nature is removed. The remedy is quite painless, and never fails to remove all foreign substances.

Sore Throat.—(1) An exchange thinks that salt and water, a large tablespoonful of salt to half a tumbler of water, used as a gargle for sore throat just before meal time, is an excellent remedy for such complaint. A little red pepper should be added if the salt water does not prove successful. Red pepper, honey or sugar, and sharp vinegar, simmered together, and then tempered with water so as not to be too strong, is a good remedy easily obtained.

(2) Sometimes a sore throat can be cured by the following simple recipe: Soak in water a small piece of bread and mix with it a pinch of cayenne pepper; roll it up in the form of a pill and swallow it. Usually in three hours the patient will be relieved of all pain. In aggravated cases a second dose may be requisite.

(3) If you have a sore throat, slight or serious, a piece of camphor-gum as large as a pea, kept in the mouth until dissolved, will give relief and ofttimes cure. It is said on good authority, if the gum is used in season, you will never have diphtheria—it is a good preventive.

(4) A gargle of salt and vinegar, with a little cayenne pepper, will do more to disperse soreness of the throat than any other remedy of which we have heard. It stimulates the glands, promotes free secretion, and will sometimes cure in a few hours.

(5) One ounce of best Peruvian bark, two wineglassfuls of honey, burnt

alum the size of two walnuts, borax the size of a shellbark. Mix these ingredients in a quart of water, and then stew them until reduced to a pint. Shake the mixture previous to using it.

(6) An excellent remedy for sore throat is brewers' yeast and honey—four tablespoonfuls of the first and one teaspoonful of the latter. Mix in a cup, and gargle the throat two or three times an hour.

(7) Chlorate of potash dissolved in water is a standard remedy for sore throat, particularly when the throat feels raw.

(8) Use a gargle of a goblet half full of water, with a teaspoonful of common baking soda dissolved in it.

Dieting for Health.—This has sent many a one to the grave, and will send many more, because it is done injudiciously or ignorantly. One man omits his dinner by a herculean effort, and thinking he has accomplished wonders, expects wonderful results; but by the time supper is ready, he feels as hungry as a dog, and eats like one—fast, furious and long. Next day he is worse, and "don't believe in dieting" for the remainder of life.

Others set out to starve themselves into health, until the system is reduced so low that it has no power of resuscitation, and the man dies.

To diet wisely, does not imply a total abstinence from all food, but the taking of just enough, or of a quality adapted to the nature of the case. Loose bowels weaken very rapidly—total abstinence from all food increases the debility. In this case, food should be taken which, while it tends to arrest the disease, imparts nutriment and strength to the system. In this case, rest on a bed, and eating boiled rice, after it has been parched like coffee, will cure three cases out of four of common diarrhœa in a day or two.

Others think that, in order to diet effectually, it is all important to do without meat, but allow themselves the widest liberty in all else. But in many cases, dyspeptic conditions of the system particularly, the course ought to be reversed, because meat is converted into nutriment, with the expenditure of less stomach power than vegetables, while a given amount of work does three times as much good, gives three times as much nutriment and strength as vegetable food would.

Scald Head.—This appearance is the result of a bad state of the system—bad blood—the humors affecting the head often in consequence of neglect of cleanliness, or too rough combing or brushing of the head. There are cases in which wet cloths applied to the head, wet in arnica and water (four parts of water to one of arnica), may soon remove the difficulty if there is not too much of impurity in the system seeking an escape in this way.

Such a child should be much in the open air, be regular in taking food, eat the simplest kinds—the less the better of grease, salt, and the sweets generally. The parts may be bathed in arnica, glycerine or sweet oil, to protect them from the irritation of the air, etc.

In specially stubborn cases, it is well to produce an irritation in another part of the body, by the mustard or blister plaster, diverting it from the head, since the head is more likely to be attacked than most parts of the body. Its appearance is not a misfortune, but the location is not the best.

By no means use any sugar of lead or anything like it—an active poison—and do not attempt to "dry it up," or suddenly cure it, since there is always danger of driving it to some internal organ, some unsafe place; it is safer to do nothing, allowing nature to care for it, than to do wrong. It is not best to "dabble" with unknown remedies—poisons—or to listen to all told you by

your neighbors, who may know nothing of the matter, though they may have had many children, which fact never gives intelligence.

Medical Qualities of Lemons.—A good deal has been said about the healthfulness of lemons. The latest advice is how to use them so that they will do the most good, as follows: Most people know the benefit of lemonade before breakfast, but few know that it is more than doubled by taking another at night also. The way to get the better of the bilious system without blue pills or quinine is to take the juice of one, two or three lemons, as appetite craves, in as much ice water as makes it pleasant to drink without sugar before going to bed. In the morning, on rising, at least half an hour before breakfast, take the juice of one lemon in a goblet of water. This will clear the system of humor and bile with efficiency, without any of the weakening effects of calomel or congress water. People should not irritate the stomach by eating lemons clear; the powerful acid of the juice, which is always most corrosive, invariably produces inflammation after a while, but properly diluted, so that it does not burn or draw the throat, it does its medical work without harm, and, when the stomach is clear of food, has abundant opportunity to work over the system thoroughly, says a medical authority.

Whooping Cough.—(1) Dr. Grath, of Vienna, proposes a singular treatment for this distressing ailment, which will doubtless receive careful consideration from the medical profession. He states that by placing twenty drops of the oil of turpentine on a handkerchief, holding it before the face, and taking about forty deep inspirations, to be repeated thrice daily, marked relief, succeeded in cases of laryngeal catarrh by speedy cure, is the result. Being called in to attend an infant of fifteen months in the convulsive stage, he instructed the child's mother to hold a cloth moistened, as already described, before it when awake, and to drop the oil upon its pillow when asleep. In this instance the remedy in its effect was most beneficial. The frequency and severity of the attacks sensibly decreased in the course of twenty-four hours, and by proper support by the help of stimulants, improvement was rapid.

(2) Dissolve a scruple of salt of tartar in a gill of water; add to it ten grains of cochineal; sweeten it with sugar. Give to an infant the fourth part of a tablespoonful four times a day; two years old, half a tablespoonful; from four years, a tablespoonful. This has been a very successful mixture.

(3) The following is regarded as an excellent remedy: Pure carbonate of potassa, one scruple; cochineal, one grain. Dissolve in six ounces of water sweetened with sugar. Dose for a child four or five years old, one teaspoonful three times a day, to be taken before meals.

(4) The inhalation of air charged with ammonia vapors, as a remedy for whooping cough, has been tried in France with success. One of the methods of application employed is boiling strong ammonia in the room where the patient is.

(5) Pound best black resin very fine, and give as much as will lie on a cent in a little moist sugar three times a day, commencing before breakfast in the morning. I have known it to cure the most obstinate cases of whooping cough in three weeks.

(6) An excellent cure for whooping cough, and one that I have seen tried in several instances with entire success, is simply this: Steep a handful of

chestnut leaves in a pint of boiling water; sweeten, cool, and give as a common drink five or six times a day.

Neuralgia.—(1) A very simple relief for neuralgia is to boil a small handful of lobelia in half a pint of water till the strength is out of the herb, then strain it off and add a teaspoonful of fine salt. Wring cloths out of the liquid as hot as possible, and spread over the part affected. It acts like a charm. Change the cloths as soon as cold till the pain is all gone; then cover the place with a soft dry covering till perspiration is over, to prevent taking cold. Rheumatism can often be relieved by application to the painful parts, of cloths wet in a weak solution of sal soda water. If there is inflammation in the joints the cure is very quick. The wash should be lukewarm.

(2) Procure a half-ounce of the oil of peppermint, and, with a camels' hair brush, paint the parts of the face where the pain is felt. We have found it an excellent application in all forms of pain in the face. A drop applied to the cavity of an aching tooth, and confined there with a pellet of cotton, will arrest the pain.

(3) A noted cure for neuralgia is hot vinegar vaporized. Heat a flatiron sufficiently hot to vaporize the vinegar, cover this with some woolen material, which is moistened with vinegar, and the apparatus is then applied at once to the painful spot. The application may be repeated until the pain disappears.

(4) Have a flannel cap made to fasten under the chin; wear three nights; let three nights pass, then put on again if necessary. For neuralgia in eyebrows, bind a strip of flannel around the head; rub the teeth with equal parts of salt and alum, pulverized, on a soft, wet bit of linen.

(5) Squeeze the juice of a good-sized lemon into a tumbler of water, and every half hour take two or three mouthfuls of this liquid. If relief is not experienced within twenty-four hours, continue the remedy. In slight cases the above has often proved an effectual cure.

(6) Many cases of neuralgia have been cured by the common field thistle. The leaves are macerated and used on the parts affected as a poultice, while a small quantity of the leaves are made a tea of, and a small wine of the decoction is taken as a drink before each meal.

(7) A simple remedy for neuralgia is horseradish. Grate and mix it in vinegar, the same as for table purposes, and apply to the temple when the face or the head is affected, or the wrist when the pain is in the arm or shoulder.

(8) Half a drachm of sal-ammoniac in one ounce of camphor water, to be taken a teaspoonful at a dose, and the dose repeated several times, at intervals of five minutes, if the pain be not relieved at once.

(9) Persons troubled with neuralgia will find this a cure, if they try it. Two drops of laudanum in half teaspoonful of warm water and dropped into the ears; it will give immediate relief.

(10) It is said that the fumes of sugar snuffed up the nose will cure ordinary cases of neuralgia. Put a small quantity of sugar on a hot shovel and try it as directed.

Earache.—(1) As soon as any soreness is felt in the ear—which feeling always precedes the regular ache—let three or four drops of tincture of arnica be poured in, and then the orifice filled with a little cotton to exclude the air, and in a short time the uneasiness is forgotten. If the arnica is not resorted to until there is actual pain, the cure may not be so speedy, but it

is just as certain. If one application of the arnica does not effect a cure, it will be necessary to repeat it, it may be, several times.

(2) Persons will find relief for earache by putting in a spoon two or three drops of sweet oil, or, better still, almond oil, the same of molasses and laudanum, warming it altogether. Absorb some of the mixture in cotton wool; put it in the ear, with a piece of wool outside to keep out the cold air, repeating the thing if necessary. A roast onion heart dipped in this and surrounded with the cotton is also often very efficacious.

(3) The most effectual remedy has been a small clove of garlic, steeped for a few minutes in warm salad oil, and put into the ear rolled up in muslin or thin linen. In some time the garlic is reduced to a pulp, and having accomplished its object should be replaced with cotton to prevent the patient getting cold.

(4) To cure earache take a bit of cotton batting, put upon it a pinch of black pepper, gather it up and tie it, dip in sweet oil and insert into the ear. Put a flannel bandage over the head and keep it warm. It will give immediate relief.

(5) Dissolve assafœtida in water; warm a few drops and drop in the ear, then cork the ear with cotton.

Worms.—Some members of the profession still cling with bull-dog tenacity to the opinion that worms do not affect the health of children, and that they are natural to them. The latter may or may not be true, but when they accumulate in the intestines, they produce the same disturbance that any foreign, indigestible substance would do. We find the picking of the nose, swollen lower eye-lids, restlessness in sleep, groaning, gritting teeth, starting, and lastly, spasms.

Worms kill more children than teething; and when you find the above symptoms with a strawberry tongue and a fever, which will attack several times daily, going off as frequently in cold sweats, you can swear that you have a case of worms, and had as well prepare and attack them.

Now as to the best means of getting rid of them. I use the fluid extract of senna and spigelia in teaspoonful doses for patients of eight or ten years of age, and less in proportion, night and morning, for three nights and days, following this up each morning with a good dose of castor oil, provided the senna and spigelia does not act. Then wait three days, and again institute the same proceedings, and for the same length of time.

This treatment is for the lumbric oid. For the oxyuris, or "thread worm," I use any bitter infusion by enema, sulph. quinine, followed by an enema of common salt and milk—warm water half an hour afterward, which will destroy and expel them.

The symptoms of the presence of the worm are the same as the former, with the exception that in the latter you will find the sufferer scratching the anus. If every practitioner will use these he will be gratified by the restoration to immediate health of many a little sufferer, who would otherwise linger in sickness for many months and perhaps eventually die.

Warts.—(1) A much safer remedy for warts than nitrate of silver is sal-ammoniac. Get a piece about the size of a walnut; moisten the warts, and rub the sal-ammoniac well on them every night and morning, and in about a fortnight they will probably disappear. If not, do not despair, but continue the process till they are gone.

(2) The best treatment of warts is to pare the dry and hard skin from

their tops, and then touch them with the smallest drop of strong acetic acid, taking care that the acid does not run off the wart upon the neighboring skin; for if it does, it will occasion inflammation and much pain. If this is continued once or twice daily, with regularity, paring the surface of the wart occasionally, when it gets hard and dry, the wart will be soon effectually cured.

(3) Take half an ounce of sulphur; half an ounce of alcohol, 95 per cent.; put into an ounce phial, shake them well together, and apply freely once or twice a day for two or three weeks. By the end of this time, or a month at the most, the warts will be gone.

(4) Dissolve as much common washing-soda as the water will take up; wash the warts with this for a minute or two, and let them dry without wiping. Keep the water in a bottle, and repeat the washing often, and it will take away the largest warts.

(5) Oil of cinnamon dropped on warts three or four times a day will cause their disappearance, however hard, large, or dense they may be. The application gives no pain nor causes suppuration.

(6) The bark of the willow tree, burnt to ashes, applied to the parts, will remove all warts or excrescences on any part of the body.

Burns and Scalds.—(1) Mix common kitchen whitening with sweet oil, or, if sweet oil is not at hand, with water. Plaster the whole of the burn and some inches beyond it, all round, with the above, after mixing it to the consistency of common paste, and lay it on an eighth, or rather more, of an inch in thickness. It acts like a charm; the most agonizing pain is in a few minutes stilled. Take care to keep the mixture moist by the application, from time to time, of fresh oil or fresh water, and at night wrap the whole part affected in gutta-percha or flannel, to keep the moisture from evaporating. The patient will, in all probability, unless the flesh be much injured and the burn a very bad one, sleep soundly.

(2) For burns and scalds nothing is more soothing than the white of an egg, which may be poured over the wound. It is softer as a varnish for a burn than collodion, and being always at hand can be applied immediately. It is also more cooling than the sweet oil and cotton which was formerly supposed to be the surest application to allay the smarting pain. It is the contact with the air which gives the extreme discomfort experienced from the ordinary accident of this kind, and anything which excludes the air and prevents inflammation is the thing to be applied.

(3) The following is one of the best applications we know of in cases of burns or scalds, more especially where a large surface is denuded of the skin: Take one drachm of finely-powdered alum, and mix thoroughly with the whites of two eggs and one teacup of fresh lard; spread on a cloth, and apply to the parts burned. It gives almost instant relief from pain, and, by excluding the air, prevents inflammatory action The application should be changed at least once a day.

(4) Common baking soda—the bicarbonate—has been found to cure burns or scalds, affording immediate relief when it is promptly applied. For a dry burn, the soda should be made into paste with water. For a scald or wet burned surface, the powdered soda (or borax will do as well) should be dusted on.

(5) It is said that charcoal is a sure cure for burns. By laying a small piece of cold charcoal on the burn, the pain subsides immediately. By leaving the charcoal on for an hour the wound is healed, as has been demonstrated on several occasions.

(6) For burns sweet oil and cotton are the standard remedies. If they are not at hand sprinkle the burned part with flour and wrap loosely with a soft cloth. Don't remove the dressing until the inflammation subsides, as it will break the new skin that is forming.

(7) One ounce of pulverized borax, one quart of boiling water, half ounce of pulverized alum. Shake up well and bottle. Wrap the burn up in soft linen, and keep constantly wet with the solution. Do not remove the linen until the burn is cured.

(8) Soak a piece of linen rag in linseed oil, suspend it from the tongs over a saucer, and ignite the lower end; the oil which drops from it, while consuming, should be applied, when cold, with a feather, to the burn or scald.

(9) Smear the scorched surface with glycerine, by means of a feather, then apply cotton wadding; lastly, cover with oil-silk. This treatment has been very successful in cases of recent occurrence.

(10) The true physiological way of treating burns and scalds is at once to exclude the air, with cotton batting, flour, scraped potato or anything that is handiest.

Headache.—(1) All ships sailing in hot climates carry a supply of limes, whose acid juice is a remedy for biliousness. Dr. Haire says he has cured many victims of sick headache with the following simple prescription: When the first symptoms of a headache appear, take a teaspoonful of lemon juice, clear, fifteen minutes before each meal, and the same dose at bedtime. Follow this up until all symptoms are past, taking no other medicines, and you will soon be freed from your periodical nuisance. Sick headache is the signal of distress which the stomach puts up to inform us that there is an over alkaline condition of its fluids—that it needs a natural acid to restore the battery to its normal working condition. Lemonade without sugar, plain lemon juice and water, is a grateful and medicinal beverage for a person of bilious habit, allaying feverishness and promoting sleep and appetite. Some who cannot afford to be sick may be willing to make a conscientious trial of the above remedy, which is neither patented nor costly. To make it a sovereign remedy it will in most cases need the help of a reform in diet, or a let-up from work and care—one or both. In other words, the same causes will be apt to reproduce the effect—as the pinching boot will recreate corns where they have been removed.

(2) A new remedy for headache has been found by Dr. Haley, an Australian physician, who says that for some years past he has found minimum doses of iodide of potassium of great service in frontal headache; that is, a heavy, dull headache, situated over the brow, and accompanied by langour, chilliness and a feeling of general discomfort, with distaste for food, which sometimes approaches to nausea, can be completely removed by a two grain dose dissolved in half a wineglassful of water, and this quietly sipped, the whole quantity being taken in about ten minutes. In many cases, he adds, the effect of these small doses has been simply wonderful, as, for instance, a person, who a quarter of an hour ago was feeling most miserable, and refused all food, wishing only for quietness, would now take a good meal and resume his wonted cheerfulness. If this cure of Dr. Haley's is in reality a practical one, he will merit, for the discovery, the gratitude of suffering millions.

(3) Dr. Lauder Brunton says: "The administration of a brisk purgative, or small doses of Epsom salts, thrice a day, is a most effectual remedy for

frontal headache when combined with constipation; but if the bowels be regular, the morbid processes on which it depends seem to be checked, and the headache removed even more effectually by nitro-hydrochloric acid, or by alkalies, given before meals. If the headache is immediately above the eyebrows, the acid is best; but if it be a little higher up, just where the hair begins, the alkalies appear to me to be the more effectual. At the same time that the headache is removed, the feelings of sleepiness and weariness, which frequently lead the patients to complain that they rise up more tired than they lie down, generally disappear."

(4) Dr. Hall states that sick headache is the result of eating too much and exercising too little. Nine times in ten the cause is in the fact that the stomach was not able to digest the food last introduced into it, either from its having been unsuitable, or excessive in quantity. A diet of bread and butter with ripe fruits or berries, with moderate, continuous exercise in the open air, sufficient to keep up a gentle perspiration, would cure almost every case in a short time. Two teaspoontuls of powdered charcoal in a half glass of water, and drank, generally gives instant relief.

(5) Put a handful of salt into a quart of water, add one ounce of spirits of hartshorn, and half an ounce of camphorated spirits of wine. Put them quickly into a bottle, and cork tightly to prevent the escape of the spirits. Soak a piece of rag with the mixture, and apply it to the head; wet the rag afresh as soon as it gets heated.

(6) A mixture of ice and salt, in proportion of one to one-half, applied to the head, frequently gives instant relief from acute headache. It should be tied up in a small linen cloth, like a pad, and held as near as possible to the seat of the pain.

(7) For sick headache, induced by bilious derangement, steep five cents' worth of senna and camomile flowers in a little water, to make strong decoction, and take. It has been tried successfully in various cases.

(8) Coarse brown paper soaked in vinegar and placed on the forehead is good for a sick headache. If the eyelids are gently bathed in cool water the pain in the head is generally allayed.

(9) Nervous headache is said to be instantly relieved by shampooing the head with a quart of cold water in which a dessertspoonful of soda has been dissolved.

Offensive Breath.—(1) From six to ten drops of the concentrated solution of chloride of soda, in a wineglassful of pure spring water, taken immediately after the ablutions of the morning are completed, will sweeten the breath, by disinfecting the stomach, which far from being injured will be benefitted by the medicine. If necessary, this may be repeated in the middle of the day. In some cases the odor arising from carious teeth is combined with that of the stomach. If the mouth is well rinsed with a teaspoonful of the solution of the chloride in a tumbler of water, the bad odor of the teeth will be removed.

(2) To correct the odor of decayed teeth, two or three drops of a solution of permanganate of potassa may be used in a glass of water as a wash, or a few drops of the solution may be put into the cavity of the tooth on a small piece of cotton. A good remedy for a bad breath, arising from a foul stomach, is charcoal powder in teaspoonful doses—a dose every other morning before breakfast for two or three weeks, if necessary.

(3) Bad breath from catarrh, foul stomach, or bad teeth, may be temporarily relieved by diluting a little bromo chloralum with eight or ten parts

of water, and using it as a gargle, and swallowing a few drops before going out. A pint of bromo chloralum costs fifty cents, but a small vial full will last a long time.

(4) Take eight drops of muriatic acid, in half a tumbler of spring water, and add a little lemon peel or juice to suit the palate. Let this mixture be taken three times a day for some weeks, and, if found beneficial, then use it occasionally.

(5) The best treatment in regard to offensive breath is the use of powdered charcoal, two or three tablespoonfuls per week, taken in a glass of water before retiring for the night.

To Stop Bleeding.—(1) If a man is wounded so that the blood flows, that flow is either regular, or by jets or spurts. If it flows regularly, a vein has been wounded, and a string should be bound tightly around below the wounded part, that is, beyond it from the heart. If the blood comes out by leaps or jets, an artery has been severed, and the person may bleed to death in a few minutes; to prevent which apply the cord above the wound, that is, between the wound and the heart. In case a string or cord is not at hand, tie the two opposite corners of a handkerchief around the limb, put a stick between and turn it round until the handkerchief is twisted sufficiently tight to stop the bleeding, and keep it so until a physician can be had.

(2) It is said that bleeding from a wound, on man or beast, may be stopped by a mixture of wheat flour and common salt, in equal parts, bound on with a cloth. If the bleeding be profuse, use a large quantity, say from one to three pints. It may be left on for hours or even days, if necessary. The person who gave us this receipt says: "In this manner I saved the life of a horse which was bleeding from a wounded artery; the bleeding ceased in five minutes after the application."

(3) Blood may be made to cease to flow as follows: Take fine dust of tea and bind it close to the wound; at all times accessible and easily to be obtained. After the blood has ceased to flow, laudanum may be advantageously applied to the wound. Due regard to these instructions would save agitation of mind, and running for the surgeon, who would, probably, make no better prescription if he were present.

(4) Powdered rosin is the best thing to stop bleeding from cuts. After the powder is sprinkled on, wrap the wound with a soft cotton cloth. As soon as the wound begins to feel feverish, keep the cloth wet with cold water.

(5) For internal bleeding put the patient in bed with the head slightly raised, keep the room cool, and give frequently a swallow of the coldest water or a pellet of ice.

(6) For bleeding, take linen or other rags, burn to charcoal and put it in the wound, and no more blood will come.

(7) For bleeding at the cavity of an extracted tooth, pack the alveolus fully and firmly with cotton wet with alum water.

Children's Falls.—A child rolls down the stairs, or falls from a height, and in either case strikes its head with force. What shall be done till the doctor comes? We would give the following directions, as nearly as possible in the order in which they should be adopted. Raise the child gently in the arms, and carrying to the nearest sofa or bed, place him on it—unless crying loudly, when he can be soothed quickest in his mother's arms. All the clothing should be loosened, especially about the neck, to afford the freest

circulation of the blood to and from the head. To equalize the circulation and prevent inflammations the head should be kept cool and the extremities warm. Cooling lotions of arnica or witch hazel and water or simply water should be applied to the head on thin cloths, well wrung out so as not to wet the pillows and bed-clothes. Not more than two or four thicknesses of linen should be used, because thick cloths prevent evaporation, and what was intended to cool the head acts as a poultice and makes the head hotter. Ice and cold water should not be used unless the head be very hot, as it is believed children have been killed by the application of pounded ice to the head.

Bottles of hot water or hot irons are all that is necessary, besides the bed-clothing, to heat the extremities. All applications of mustard and other irritants possess no advantage over these, and have the disadvantage of disturbing the sufferer. Should the patient's face be very pale, and signs of fainting appear, camphor or ammonia should be applied to the nostrils, and a little brandy or wine be given.

Then the room should be made as quiet as possible and every means used to invite "Nature's sweet restorer," sleep. We know the popular idea is that patients suffering from any injury to the head should be kept awake by all means; and it is mainly to combat this erroneous notion that we are prompted to write out these directions.

No injury—or degree of injury—of the head contraindicates the sufferer's sleeping. In fact positive harm may be done in trying to prevent sleep. Rest is what the brain and blood vessels want more than any other thing; and, if not allowed, what would have passed off in a few hours or days may be prolonged into inflammation, with all its dangerous consequences.

Of course the air of the room should be kept pure—windows and doors open if the weather permit—and the presence of persons not absolutely necessary forbidden.

Cancer.—(1) The following is said to be a sure cure for cancer: A piece of sticking plaster is put over the cancer, with a circular piece cut out of the center, a little larger than the cancer, so that the cancer and a small circular rim of healthy skin next to it is exposed. Then a plaster, made of chloride of zinc, blood root and wheat flour, is spread on a piece of muslin, the size of this circular opening, and applied to the cancer for twenty-four hours. On removing it, the cancer will be found burned into, and appear of the color and hardness of an old shoe sole, and the circular rim outside of it will appear white and parboiled, as if scalded by hot steam. The wound is now dressed, and the outside rim soon separates, and the cancer comes out in a hard lump, and the place heals up. The plaster kills the cancer, so that it sloughs like dead flesh, and never grows again. The remedy was discovered by Dr. King, of London, and has been used by him for several years with unfailing success, and not a case has been known of the reappearance of the cancer when this remedy has been applied.

(2) An old Indian cancer doctor in Oregon pronounces this a sure cure: Take common wood sorrel, bruise it on brass, spread it in the form of a poultice, and apply as long as the patient can bear; then apply bread and milk poultice until the patient can bear the wood sorrel again. Continue this until the cancer is drawn out by the roots.

(3) Take the blossoms of red clover and make tea of them, and drink freely. It will cure cancer in the stomach as well as on the surface.

Consumption.—(1) A correspondent in Canada writes this interesting and, perhaps, useful letter to *Chambers' Journal*: "Noticing an extract from the *World of Science*, in which a physician strongly recommends hot water in place of tea or coffee as a stimulant for the use of those requiring to study late at night, I would like to give my experience of it as a beneficial agent in consumption: Mrs. ——, one of a family a number of whose members had died of consumption, was, after severe exposure to a snow storm, seized with a serious cough and expectoration, accompanied with a loss of flesh. Examination by a physician showed that one lung was seriously affected. She was wholly confined to her room, and everything that medical attendance and loving care could do to mitigate her suffering was done, but ineffectually. The depressing night sweats continued, together with loss of rest from repeated fits of coughing. Losing all faith in medicine some six months ago, its use was wholly abandoned and the use of nourishing diet only continued. About ten weeks ago the patient's attention was directed to a newspaper paragraph recommending hot water as a remedy for consumption. Feeling that little harm could ensue from its use, she determined to test it. At the moment of retiring a large tumbler of hot water, in which the juice of a lemon had been mixed to free it from nausea, was taken. In a few moments a glow of warmth would pervade the lungs, chest, etc., quickly followed by the most refreshing sleep, which would be unbroken by any cough, and the patient would awake in the morning rested and strengthened. A few days ago she was seized with a fit of coughing, during which was coughed up into her mouth a small stone about the size of a pea—formed of sulphate of lime, I believe, and usually considered a symptom of the healing of a cavity in the lung."

(2) A correspondent writes as follows about the flower of a well-known plant: "I have discovered a remedy for consumption. It has cured a number of cases after they had commenced bleeding at the lungs and the hectic flush was already on the cheek. After trying this remedy to my own satisfaction, I have thought that philanthropy required that I should let it be known to the world. It is common mullen, steeped strongly and sweetened with coffee sugar, and drank freely. Young or old plants are good, dried in the shade and kept in clean bags. The medicine must be continued from three to six months, according to the nature of the disease. It is very good for the blood vessels also. It strengthens and builds up the system instead of taking away the strength. It makes good blood and takes inflammation away from the lungs."

(3) English physicians recommend the free use of lemons for consumption. It has long been known that they are excellent in the cure of rheumatism, and, fortunately, they are both cheap and grateful to the palate. A little sugar only should be used with them, and a dozen a day are none too many.

Felons.—(1) Felons, which are usually termed "Whitlow" by physicians, we believe, are a very painful and often very serious affection of the fingers, generally of the last joints, and often near or involving the nails. As the fingers are much exposed to bruises, felons are quite common among those who constantly use their hands at hard work. If allowed to continue until matter (pus) forms, and the periosteum or bone sheathing is affected, lancing is necessary; but if taken in time, a simple application of copal varnish, covering it with a bandage, is highly recommended. If the varnish becomes dry and unpleasantly hard, a little fresh varnish may be applied

from time to time. When a cure is effected, the varnish is easily removed by rubbing into it a little lard and washing with soap and water. Dr. A. B. Isham details, in *Medical News*, a number of cases of its application with uniform success, where formations of pus had not previously occurred. In two cases there were apparently a combination of the "run-around" with a felon, and in all of them there was swelling, redness, heat, and great pain. He suggests the use of copal varnish for felons, run arounds, boils, and any local acute inflammations of external parts.

(2) Take the root of the plant known as dragon root, Jack-in-the-pulpit, or Indian turnip, either green or dry; grate about one-half a teaspoonful into four tablespoonfuls of sweet milk; simmer gently a few minutes, then thicken with bread crumbs, and apply as hot as possible. This can be heated again two or three times, adding a little milk each time. If the felon is just starting, this will drive it back; if somewhat advanced will draw it out quickly and gently. It is well to put a little tallow on the poultice, especially after opening, to prevent sticking. This same poultice is good for a carbuncle or anything rising.

(3) Many persons are liable to extreme suffering from felons on the finger. The following prescription is recommended as a cure for the distressing ailment: Take common rock salt, such as is used for salting down pork or beef, dry it in an oven, then pound it fine and mix with spirits of turpentine in equal parts. Put it on a rag and wrap it around the part affected, and as it gets dry put on more, and in twenty-four hours you are cured—the felon is dead.

(4) The following directions carefully observed, will prevent those circular and osseous abominations, known as felons. As soon as the disease is felt, put directly over the spot, a fly blister, about the size of your thumb nail, and let it remain for six hours, at the expiration of which time, directly under the surface of the blister, may be seen the felon, which can instantly be taken out with the point of a needle or lancet.

(5) At first great relief is obtained by soaking the part in half a gill of strong vinegar, in which has been dissolved one tablespoonful of saleratus. Use it as hot as it can be borne, and repeat as often as the pain returns. A thimbleful of unslacked lime and soft soap has cured some cases in a few hours. If matter forms, it had better be poulticed and lanced, or it will be painful from two to six weeks.

(6) As soon as it makes its appearance apply a poultice, of equal parts of saltpeter and brimstone, mix with sufficient lard to make a paste, and renew as soon as it gets dry. A few applications will effect a cure.

Dyspepsia.—(1) We have seen dyspeptics who suffered untold torments with almost every kind of food; no liquid could be taken without suffering; bread became a burning acid; meat and milk were solid liquid fires; and we have seen their torments pass away, and their hunger relieved by living on the white of eggs which have been boiled in bubbling water for thirty minutes. At the end of a week we have given the half yelk of the egg with the white, and upon this diet alone, without food of any kind, we have seen them begin to gain flesh and strength, and quiet, refreshing sleep. After weeks of this treatment they have been able, with care, to begin upon other food. And all this without taking medicine. Hard-boiled eggs are not half so bad as half-boiled ones, and ten times as easy to digest as raw eggs, even in egg-nog.

(2) Milk and lime water is said to prove beneficial in dyspepsia and

weakness of the stomach. The way to make the lime water is simply to procure a few lumps of unslaked lime, put the lime in a fruit can, add water until it is slaked and of the consistency of thin cream; the lime settles, and leaves the pure and clear lime water at the top. A goblet of cow's milk may have six or eight teaspoonfuls of lime water added with good effect. Great care should be taken not to get the lime water too strong; pour off without disturbing the precipitated lime. Sickness of the stomach is promptly relieved by a teacupful of warm water with a teaspoonful of soda dissolved in it. If it brings the offending matter up, all the better.

(3) Dr. Nichols, who has made a series of dietetic experiments on himself, has arrived at the conclusion that, if the stomach is allowed to rest, any case of dyspepsia may be cured; that the diet question was at the root of all diseases; that pure blood can only be made from pure food, and that, if the drink of a nation were pure and free from stimulating qualities, and the food was also pure, the result would be pure health.

(4) In mild cases take one teaspoonful sweet oil, after eating, three times a day. In severe forms take a dessertspoonful. This followed up has cured cases where doctors have given them up. Ye who suffer from this dread disease, don't fail to try it; surely it can't hurt you.

(5) Burn alum until the moisture in it is evaporated, then take as much as you can put on a dime, about half an hour before eating. Three or four days probably will answer; but take it until cured.

Dysentery.—(1) Dysentery, or inflammation of the great intestine, prevails in the autumnal season more particularly, and in low-lying and marshy districts. It occasionally occurs also as an epidemic in overcrowded institutions and unhealthy localities. Treatment: Dysentery attacks those soonest whose blood is impoverished and whose vital powers are generally depressed from some cause—a fact which suggests a building-up plan of treatment. Although dysentery commences in the great intestine, the liver soon becomes secondarily affected, and it, therefore, behooves the patient to be very cautious as to the amount of stimulation he subjects himself to; malt liquors and spirits are not permissable. His food, too, must be of the lightest kind. The following medicines will be found most useful: Castor-oil mixture: Take of castor-oil, six drachms; compound powder of tragacanth, one ounce; cinnamon water, six ounces. Take a sixth part three times a day. The nitric acid mixture: Take of dilute nitric acid, two drachms; spirit of chloroform, two drachms; tincture of opium, half a drachm; peppermint water, six ounces. Take two tablespoonfuls every four hours. With either of the above mixtures a powder containing three grains of ipecacuanha and six grains of sugar may be taken every night and morning. Ipecacuanha becomes an invaluable medicine in dysentery, by virtue of the specific power it exerts on all mucous membranes in causing increased action of their mucous follicles; and thus it is that it gives so much relief to the dysenteric patient, in whom the dry and, perhaps, ulcerated surface of the intestine is soothed and lubricated by an increased flow of mucus.

(2) The egg is considered one of the best of remedies for dysentery. Beaten up slightly, with or without sugar, and swallowed at a gulp, it tends, by its emollient qualities, to lessen the inflammation of the stomach and intestine, and, by forming a transient coating on these organs, to enable nature to resume her healthful sway over a diseased body. Two, or at most three eggs per day, would be all that is required in ordinary cases, and since egg is not merely medicine but food as well, the lighter the diet otherwise

and the quieter the patient is kept the more certain and rapid is the recovery.

(3) Take one pint of best wine vinegar, and add half a pound of best loaf sugar. Simmer them together in a pewter vessel, with a pewter top. Let the patient drink this during the day—a small quantity at a time—either clear, or diluted with water.

Diphtheria.—(1) Dr. Chenery, of Boston, has lately discovered that hyposulphite of soda is the specific remedy against diphtheria, that so much dreaded ailment, which of late years has carried off many valuable lives. He reports a very large number of cases saved by the use of this remedy. The dose of the hyposulphite is from five to fifteen grains or more in syrup, every two to four hours, according to age and circumstances. It can do no harm, but if too much is given it will purge; as much as the patient can bear without purging is a good rule in the severer cases. The solution or mixture can be used in doses of five drops to half a drachm in milk. The amount for thorough stimulation is greater than can be taken in water. The doctor usually gives it in such doses as can be easily taken in milk, using milk besides as a food for small children. One fact, however, needs to be borne in mind, namely, the hyposulphite prevents the digestion of milk, and it should not be given in less than an hour after taking the medicine. They may be used alternately, however, without interference, in sufficiently frequent doses.

(2) The treatment consists in thoroughly swabbing the back of the mouth and throat with a wash made thus: Table salt, two drachms; black pepper, golden seal, nitrate of potash, alum, one drachm each. Mix and pulverize, put into a teacup half full of water, stir well, and then fill up with good vinegar. Use every half hour, one, two, and four hours, as recovery progresses. The patient may swallow a little each time. Apply one ounce each of spirits of turpentine, sweet oil, and aqua ammonia, mixed, every hour, to the whole of the throat, and to the breast bone every four hours, keeping flannel to the part.

(3) A correspondent writes that he has used the following remedy for diphtheria in a great many hard cases, and in not one has it failed to effect a cure. It is as follows: Procure some pitch tar—not gas tar—put a little on a hot iron, invert funnel over the smoke, and let the patient inhale as much as he can for a few minutes five or six times a day. During the intervals let the patient have small pieces of ice to keep as near the root of the tongue as possible.

(4) In France lemon juice is in high repute as a remedy for diphtheria. As a local application it is preferred to chlorate of potash, nitrate of silver, perchloride of iron, alum or lime water. It is used by dipping a little plug of cotton wool twisted around a wire in the juice, and pressing it against the diseased surface four or five times daily.

(5) A gargle of sulphur and water has been used with much success in cases of diphtheria. Let the patient swallow a little of the mixture. Or, when you discover that your throat is a little sore, bind a strip of flannel around the throat, wet in camphor, and gargle salt and vinegar occasionally.

(6) Take a common tobacco pipe, place a live coal within the bowl, drop a little tar upon the coal, and let the patient draw smoke into the mouth, and discharge it through the nostrils. The remedy is safe and simple, and should be tried whenever occasion may require.

Croup.—There are various remedies for this enemy in the nursery. As in other diseases, prevention is better than cure. Children liable to croup should not play out of doors after three o'clock in the afternoon. If a woolen shawl is closely pinned around the neck of the patient when the first symptoms of croup appear the attack may be diminished in power. The child struggling for breath naturally throws its arms out of bed to breathe through its pores, and thus takes more cold and increases its trouble. Bi-chromate of potassa in minute doses—as much as will rest on the point of a penknife—given every half hour till relief is obtained, is the best remedy we have ever tried. Mustard plasters on the ankles, wrist and chest will draw the blood from the throat and relieve it, cloths wrung from hot water and placed about the chest and throat and wrapped with flannel, give relief. A teaspoonful of alum pulverized and mixed with twice its quantity of sugar, to make it palatable, will give almost instant help. Another remedy is the following: Take equal parts of soda or saleratus and syrup or molasses; mix and give a teaspoonful for a child two years, larger doses for older children, smaller for nursing babies. Repeat the doses at short intervals until the phlegm is all thrown up, and upon each recurrence of the symptoms. Or, grate a raw onion, strain out the juice, and to two parts of the juice put one part of castor oil; keep it well corked in a bottle, shake well, give one teaspoonful once in two or three hours. Or, take two parts sweet lard and six parts pulverized sugar, mix thoroughly, and give a teaspoonful every fifteen minutes until relief is obtained. Among the many remedies given we hope that one or more may be available to every mother who needs aid in this matter.

Diarrhœa.—(1) It is said the small plant commonly known by the name rupturewort, made into tea, and drank frequently, is a sure cure for diarrhœa. Rupturewort grows in nearly every open lot, and along the roads. It is a small plant, throwing out a number of shoots in a horizontal direction, and lying close to the ground, something similar to the manner of the pusleyweed, and bears a small, dark green leaf, with an oblong, purple spot in the center. When the stem is broken, a white milky substance will ooze from the wound. It is very palatable, and infants take it as readily as any drink. This is an old Indian cure, and may be relied on. The botanical name of this plant is *Euphrobia Maculata*.

(2) Blackberry cordial is said to be almost a specific for summer complaint or diarrhœa. From a teaspoonful to a wineglass is to be taken, according to the age of the patient, until relieved. Following is a recipe for making blackberry cordial: To two quarts of juice add one pound of white sugar; half ounce nutmeg, half ounce cinnamon, pulverized; half ounce cloves, pulverized. Boil all together for a short time, and when cold add a pint of brandy.

(3) Take Indian corn, roasted and ground in the manner of coffee, or coarse meal browned, and boil in a sufficient quantity of water to produce a strong liquid, like coffee, and drink a teacupful warm, two or three times a day. One day's practice, it is said, will ordinarily effect a cure.

(4) The ingredients are: Sulphate of morphia, one grain; Glauber salts, quarter of an ounce; water, two ounces. Dose: A teaspoonful twice a day. If attended with much pain and looseness, administer this medicine every two hours.

(5) A strong solution of bicarbonate of soda (baking soda) taken frequently is a reliable remedy for diarrhœa troubles, particularly those arising from acidity of the stomach.

Corns.—(1) For soft corns soak the feet well in hot water before going to bed, then pare down the corn, and, after having just moistened it, rub a little lunar caustic on the corn and just around the edge, till it turns light gray. By the next morning it will be black, and when the burnt skin peels off it will leave no vestige of the corn underneath. Of course, the corn is liable to return, but not for some length of time. Or, scrape a bit of common chalk, and put a pinch of the powder on the corn at night, binding a piece of linen round. Repeat this for a few days, when the corn will come off in little scales.

(2) Take quarter cup of strong vinegar, crumb finely into it some bread. Let stand half an hour, or until it softens into a good poultice. Then apply, on retiring at night. In the morning the soreness will be gone and the corn can be picked out. If the corn is a very obstinate one, it may require two or more applications to effect a cure.

(3) To cure corns, take a lemon, cut a piece of it off, then nick it so as to let in the toe with the corn. Tie this on at night so that it cannot move, and you will find the next morning that, with a blunt knife, the corn will come away to a great extent. Two or three applications will effect a thorough cure.

(4) For soft corns dip a piece of linen cloth in turpentine and wrap it around the toe on which the corn is situated, night and morning. The relief will be immediate, and, after a few days, the corn will disappear.

(5) Soft corns can be cured by this corn salve: Boil tobacco down to an extract, then mix with it a quantity of white pitch pine, and apply it to the corn, renewing it once a week until the corn disappears.

(6) Boil a potato in its skin, and after it is boiled take the skin and put the inside of it to the corn, and leave it on for about twelve hours; at the end of that period the corn will be nearly cured.

(7) Macerate the tender leaves of ivy in strong vinegar for eight or ten days, then apply to the corns by means of cloths or lint saturated with the liquor. In a few days the corns will drop off.

Liquor Appetite.—(1) Dr. Unger insists that the following remedy will cure the cravings of the worst drunkard in the land: Take one pound of best, fresh, quill red Peruvian bark, powder it, and soak it in one pint of diluted alcohol. Afterward strain and evaporate it down to half a pint. Directions for its use: Dose—a teaspoonful every three hours the first and second day, and occasionally moisten the tongue between the doses. It acts like quinine, and the patient can tell by a headache if he is getting too much. The third day take as previous, but reduce the dose to one-half teaspoonful. Afterward reduce the dose to fifteen drops, and then down to ten, then down to five drops. To make a cure it takes from five to fifteen days, and in extreme cases thirty days. Seven days are about the average in which a cure can be effected.

(2) At a festival of one of our reformatory institutions, a gentleman is reported to have said: "I overcame the appetite for liquor by a recipe given to me by old Dr. Hatfield, one of those good old physicians who do not have a percentage from a neighboring druggist. The prescription is simply an orange every morning half an hour before breakfast. 'Take that,' said the doctor, 'and you will want neither liquor nor medicine.' I have done so regularly, and find that liquor has become repulsive. The taste of the orange is in the saliva of my tongue; and it would be as well to mix water

and oil as rum with my taste." The recipe is simple, and has the recommendation that it can do no harm if it does no good.

(3) The following recipe has been found efficacious in a great many cases: Sulphate of iron, five grains; peppermint water, eleven drachms; spirits of nutmeg, one drachm. This preparation acts as a tonic and stimulant, and so partially supplies the place of the accustomed liquor, and prevents the absolute physical and moral prostration that often follows a sudden breaking off from the use of stimulating drinks. It is to be taken in quantities equal to an ordinary drachm, and as often as the desire for a drachm returns.

Coughs and Colds.—(1) An old-fashioned remedy for a cold: A warm "stew," getting into bed with covering well tucked in, hot bricks to feet, and drinking abundantly of hot teas until there is a dripping perspiration, to be kept up an hour or two or more until the system is relieved, and then to cool off very gradually in the course of another hour, is derisively styled "an old woman's remedy"; but for all that it will break up any cold taken within thirty-six hours; it will promptly relieve many of the most painful forms of sudden disease, with the advantage of being without danger, gives no shock to the system, nor wastes its strength.

(2) Borax has proved a most effective remedy in certain forms of colds. In sudden hoarseness or loss of voice in public speakers or singers, from colds, relief for an hour or so may be obtained by slowly dissolving, and partially swallowing, a lump of borax the size of a garden pea, or about three or four grains held in the mouth for ten or fifteen minutes before speaking or singing. This produces a profuse secretion of saliva, or "watering" of the mouth and throat, just as wetting brings back the missing notes to a flute when it is too dry.

(3) The following remedy, communicated by a Russian, as the usual mode of getting rid of those complaints in that part of Russia from whence he came, is simple, and we can, from experience, also vouch for its efficacy. It is no other than a strong tea of elder flowers, sweetened with honey, either fresh or dried. A basin of this tea is to be drank as hot as possible, after the person is warm in bed; it produces a strong perspiration, and a slight cold or cough yields to it immediately, but the most stubborn requires two or three repetitions.

(4) To a pint and a half of water, add two large poppy-heads, and two large lemons. Boil them till they are soft, press the lemons into the water, strain the liquor, and add half a drachm of saffron, and half a pound of brown sugar-candy, pounded. Boil all together till the sugar-candy is dissolved; stir the whole till you perceive it will jelly; strain it a second time, and take the seeds from the poppies.

(5) Put five cents' worth of pine pitch into a pint of water. Let it simmer until the water is well impregnated with the flavor. Dip out the gum which remains undissolved and add honey enough to sweeten and make a thick syrup. Strain this and bottle. Dose, a teaspoonful four or five times a day, according to the severity of the cough. It will afford speedy relief.

(6) Take two ounces of balm of gilead buds, the freshest you can procure, and boil them very slowly in a quart of water. Let it simmer down to one pint, then strain it, and then add one pound of honey in comb, with the juice of three lemons. Let them all boil together until the wax in the honey is dissolved. This has been known to cure a cough of long standing.

(7) Melt some resin at night on going to bed, and let the smoke from it

fill the room. Inhaling the smoke heals the inflammation, and sleep is often produced when one could not sleep before for much coughing. Presevere until a cure is effected. A change for the better should be felt within a week.

(8) For colds, coughs, croup, or lung fever, take lard or sweet oil, two parts; coal oil, two parts; spirits of camphor, one part; spirits of turpentine, one part; saturate flannel and apply to the throat and chest warm.

Cold in the Head.—(1) This may sometimes be cured by inhaling through the nose the emanations of ammonia contained in a smelling bottle. If the sense of the smell is completely obliterated, the bottle should be kept under the nose until the pungency of the volatile alkali is felt. The bottle is then removed, but only to be reapplied after a minute; the second application, however, should not be long, that the patient may bear it. This easy operation being repeated seven or eight times in the course of five minutes, but always very rapidly, except the first time, the nostrils become free, the sense of smell is restored, and the secretion of the irritating mucous is stopped. This remedy is said to be peculiarly advantageous to singers.

(2) A cold in the head can be cured at once, if taken care of at the very beginning. Dissolve a tablespoonful of borax in a pint of hot water; let it stand until it becomes tepid; snuff some up the nostrils two or three times during the day, or use the dry, powdered borax like snuff, taking a pinch as often as required. At night have a handkerchief saturated with spirits of camphor, place it near the nostrils so as to inhale the fumes while sleeping.

(3) A hot lemonade is one of the best remedies in the world for a cold. It acts promptly and effectually, and has no unpleasant after effects. One lemon properly squeezed, cut in slices, put with sugar, and covered with half a pint of boiling water. Drink just before going to bed, and do not expose yourself on the following day. This remedy will ward off an attack of chills and fever if used properly.

(4) When one has a bad cold and the nose is closed up so that he cannot breathe through it, relief may be found instantly by putting a little camphor and water in the center of the hand and snuffing it up the nose. It is a great relief.

Catarrh.—(1) Ordinary cases of catarrh can be cured by snuffing up the nose a little table salt three or four times a day; but many cases of this troublesome complaint are caused by inability of the liver to perform its function properly. In such cases there is often a too alkaline condition of the blood. If persons thus afflicted will squeeze the juice of a good-sized lemon into a half-tumbler of water, and drink it without sugar just before dinner, they will, if they live abstemiously, be surprised to see how soon the catarrhal difficulty will diminish. When it fails to do so, it may be considered as due to other causes.

(2) The catarrh, writes a correspondent, can be cured by a daily use of raw onions as an article of food; at the same time use a snuff made of white sugar, laundry starch, and burned alum, pulverized and mixed in equal quantities—to be used the same as other snuff.

(3) A most unfailing remedy for catarrh is to smoke crushed cubeb berries in a clay pipe and swallow the smoke. They can be procured at any drug store, at a moderate cost. Try it.

(4) Put one tablespoonful of iode-bromide of calcium comp. into a teacupful of warm water. Snuff it up the nose night and morning. It is very cleansing and healing.

(5) Burn a piece of alum on the stove until it becomes a white powder, and use it as a snuff, and it will cure catarrh and is a good remedy for cold in the head.

(6) Take one pint of whiskey, and add two ounces of sulphur; shake it up and take a tablespoonful three mornings, then miss three; so proceed until taken up.

Scarlet Fever.—(1) Mr. Robert Christie, a San Francisco journalist, suggests a remedy for the scarlet fever which he avers has invariably proved successful. It is very simple, and lies within the reach of those whose limited means preclude them from employing the services of a physician. It is this: Take an onion, and cut it in halves; cut out a portion of the center, and into the cavity put a spoonful of saffron; put the pieces together, then wrap in cloth and bake in an oven until the onion is cooked so that the juice will run freely, then squeeze out all the juice, and give the patient a teaspoonful, at the same time rubbing the chest and throat with goose grease or rancid bacon, if there is any cough or soreness in the throat. In a short time the fever will break out in an eruption all over the body. All that is then necessary is to keep the patient warm, and protected from draught, and recovery is certain. Mr. Christie says he has been employing this remedy for many years, and never knew it to fail, when proper care was taken of the patient after its application. One family, in which there were five children down with the disease at one time, recently, used this simple remedy upon his telling them of it, and every one of the little ones recovered in a short time.

(2) An eminent physician says he cures ninety-nine out of every hundred cases of scarlet fever, by giving the patient warm lemonade with gum arabic dissolved in it. A cloth wrung out in hot water and laid upon the stomach, should be removed as rapidly as it becomes cool.

Ivy Poisoning.—(1) Dr. Benjamin Edson, of Brooklyn, has had much experience with cases of poisoning by poison ivy, *Rhus Toxicodendron*. He is familiar with alkali and other washes usually employed in their treatment and considers them of little, if any, value. He has treated some severe cases, he states in the *Medical Record*, with fluid extract of gelsemium with uniformly the best results. As most of our readers know, gelsemium is the yellow jessamine of the South. The extract was employed in a wash made by mixing together a half drachm of carbolic acid, two drachms of the fluid extract of gelsemium, one-half ounce of glycerine and four ounces of water. With this cloths were kept moistened and applied to the parts affected. Two drops of the fluid extract of gelsemium was also given internally every three hours. Some cases were also treated with the same mixture with the carbolic acid omitted, and these yielded no less promptly than the others.

(2) Bathe the parts affected with sweet spirits of niter. If the blisters are broken so that the niter be allowed to penetrate the cuticle, more than a single application is rarely necessary, and even where it is only applied to the surface of the skin three or four times a day, there is rarely a trace of the poison left next morning.

(3) A wash made from the spotted alder is recommended for ivy poison-

ing. Also the shop water of a blacksmith's trough as a sure cure for poison ivy, and dogwood and strong salt and water as an antidote for the poisoning of sumach.

Nose Bleed.—(1) Snuffing up powdered alum will generally control troublesome bleeding from the nose. It will also almost always stop excessive hemorrhage from a cavity caused by the extraction of a tooth, by being placed in it.

(2) The best remedy for bleeding at the nose, as given by Dr. Gleason in one of his lectures, is in the vigorous motion of the jaws, as if in the act of mastication. In the case of a child, a wad of paper should be placed in its mouth, and the child should be instructed to chew it hard. It is the motion of the jaws that stops the flow of blood. This remedy is so very simple that many will feel inclined to laugh at it, but it has never been known to fail in a single instance, even in very severe cases.

(3) Lint, dipped in the nettle juice and put up the nostril, has been known to stay the bleeding of the nose when all other remedies have failed; fourteen or fifteen of the seeds, ground into powder and taken daily, will cure the swelling of the neck, known by the name of *goitre*, without in any way injuring the general health.

(4) Bleeding from the nose may be stopped by pressing the nostrils together for some minutes. Ice applied to the bridge of the nose or nape of the neck; snuffing up into the nostrils ice-water, vinegar, or gum-arabic powder, are all of them available means to check the effusion.

Baldness.—(1) A gentleman who had lost nearly all his hair after a very severe attack of fever, consulted a French physician of great reputed success as a hair restorer. The prescription given him was a drachm of homeopathic tincture of phosphorus to one ounce of castor oil; the bare spot he rubbed two times weekly, for half an hour each time, after the skin of the head had been thoroughly cleansed with warm water without soap. The treatment was faithfully carried out about six months; the hair soon began to grow, and, in a year from the time of following the doctor's advice, his head was as thoroughly covered as ever, the new hair being about two shades darker than the old.

(2) In two ounces of spirits of wine steep two drachms of cantharides (pulverized) for a fortnight or three weeks, shaking it repeatedly during that time. Then filter it, and rub up one-tenth of the tincture so procured, with nine-tenths of cold hog's lard. Scent it with a few drops of any kind of perfume, and rub it well into the head every morning and evening.

(3) Hair, removed by fevers and other sickness, is made to grow by washing the scalp with a strong decoction of sago leaves once or twice a day.

Small Pox.—(1) The following remedy for this loathsome disease is very simple, and on the authority of a surgeon of the British army of China, it is said to be a thorough cure, even in extreme cases: When the preceding fever is at its height, and just before the eruption appears, the chest is rubbed with croton oil and tartaric ointment. This causes the whole eruption to appear on that part of the body, to the relief of the rest. It also secures a full and complete eruption, and thus prevents the disease from attacking the internal organs.

(2) The following will cure not only small pox, but also scarlet fever. It is harmless when taken by a person in health: Sulphate of zinc, one grain; foxglove (digitalis), one grain; half a teaspoonful of sugar; mix with two

tablespoonfuls of water. When thoroughly mixed add four ounces of water. Take a spoonful every hour. Either disease will disappear in twelve hours. For a child, smaller doses, according to the age. If countries would compel their physicians to use this there would be no need of a pest house.

(3) "I am willing to risk my reputation as a public man," wrote Edward Hine to the *Liverpool Mercury*, "if the worst case of small pox cannot be cured in three days, simply by the use of cream of tartar. One ounce of cream of tartar, dissolved in a pint of water, drank at intervals when cold, is a certain never-failing remedy. It has cured thousands, never leaves a mark, never causes blindness, and avoids tedious lingering."

Sleeplessness.—(1) Nervous persons, who are troubled with wakefulness and excitability, usually have a strong tendency of blood to the brain, with cold extremities. The pressure of the blood on the brain keeps it in a stimulated, or wakeful state, and the pulsations in the head are often painful. Let such rise and chafe the body and extremities with a brush or towel, or rub smartly with the hands, to promote circulation, and withdraw the excessive amount of blood from the brain, and they will fall asleep in a few moments. A cold bath, or a sponge bath and rubbing, or a good run, or rapid walk in the open air, or going up or down stairs a few times just before retiring, will aid in equalizing circulation and promoting sleep. These rules are simple and easy of application, in castle or cabin.

(2) A little English work, "Sleep and How to obtain it," says that insomnia is not so dangerous as is commonly supposed, for the author knows an eminent man of letters who has suffered from it for many years without injury. When a man begins to dream of his work he may know that he is under too great a mental strain. The author's plan of inducing sleep is to reckon up friends and acquaintances whose name begins with a certain letter.

(3) If troubled with wakefulness on retiring to bed, eat three or four small onions; they will act as a gentle and soothing narcotic. Onions are also excellent to eat when one is much exposed to cold.

Ringworm.—(1) Oil of paper made by burning a sheet of ordinary writing paper upon a plate, will cure a ringworm, which is caused by contagion or some impurity in the blood; the oil will be seen after the paper is burned in the form of a yellow spot; this applied with the finger twice a day will in a very short time cure the worst of ringworms.

(2) Tincture of iodine, painted over a ringworm, for three or four days in succession, will entirely cure it in a few days. It stains the skin considerably whenever it is applied, and this is the only objection to it. Those who object to this need not use it; they may keep the ringworm. The stain goes off in a few days.

(3) Heat a shovel to a bright red, cover it with grains of Indian corn, press them with a cold flat iron. They will burn to a coal and exude an oil on the surface of the flat iron, with which rub the ring, and after one or two applications it will gradually disappear.

(4) Make a curd by mixing alum and the white of an egg over a nre until it is the consistency of pomatum; spread over the ringworm. One or two applications should effect a cure.

(5) Simple cerate, one pound; diluted sulphuric acid, one-quarter of a pound. Mix and apply.

(6) To one part of sulphuric acid add sixteen parts of water. Use a brush or feather, and apply it to the parts night and morning. If the solution prove too strong, add a little more water. If the irritation is excessive, apply a little glycerine. Avoid the use of soap.

Chilblains.—(1) Slice raw potatoes, with the skins on, and sprinkle over them a little salt, and as soon as the liquid therefrom settles in the bottom of the dish, wash with it the chilblains; one application is all that is necessary.

(2) An unfailing remedy for chilblains: A solution of thirty grains of permanganate of potassa in an ounce of pure water, to be applied thoroughly with brush or swab, or in the form of a poultice.

(3) Rub the part affected with brandy and salt, which hardens the feet at the same time that it removes the inflammation. Sometimes a third application cures the most obstinate chilblains.

(4) To relieve the intense itching of frosted feet, dissolve a lump of alum in a little water, and bathe the part with it, warming it before the fire. One or two applications is sure to give relief.

(5) Put the hands and feet once a week into hot water, in which two or three handfuls of common salt have been thrown. This is a certain preventive as well as a cure.

(6) In the evening, before retiring, take salt and vinegar made as hot as can be borne on the parts affected; bathe with a small cloth, and do so until cured.

(7) Mix together one ounce of turpentine and three-eighths of an ounce of oil of sassafras. Apply the solution morning and evening.

Costiveness.—(1) Bread and milk, though excellent for children in general, is not as good food for a costive child as bread made of corn-meal or graham flour. Wheat bread is not good for a very costive child. When medicine becomes necessary, a teaspoonful of magnesia dissolved in sweetened milk or water, and given morning and night, until the bowels become regular, is usually sufficient. Purgatives should be carefully avoided, except for a disordered stomach, and then they become necessary. Well-ventilated sleeping-rooms, and frequent bathing, go further than most people suppose, toward keeping the body in a healthy condition. To mothers who nurse their infants, we say, if the mother is regular, the child will be, and the reverse. Therefore, instead of dosing a child with medicine, let her diet for the evil, and save her little one much suffering. A lady correspondent some time since wrote us: "I have used, with much benefit, the herb known as thoroughwort, prepared by putting the dried herb in water and letting it stand until it becomes bitter. A portion drank before each meal, has proved the best remedy for costiveness I ever used."

(2) Common charcoal is highly recommended for costiveness. It may be taken either in tea or tablespoonful, or even larger doses, according to the exigencies of the case, mixed with molasses, repeating it as often as necessary. Bathe the bowels with pepper and vinegar. Or take two ounces of rhubarb, add one ounce of rust of iron, infuse in one quart of wine. Half a wineglassful every morning. Or take pulverized blood-root, one drachm; pulverized rhubarb, one drachm; Castile soap, two scruples. Mix and roll into thirty-two pills. Take one morning and night. By following these directions it may perhaps save you from a severe attack of piles, or some other kindred disease.

Cholera Morbus.—(1) The following is the recipe for the celebrated "Sun Cholera Mixture": Take equal parts of tincture of opium, tincture of capsicum, rhubarb, peppermint, and camphor, and mix. Dose from fifteen to twenty drops in four tablespoonfuls of water. Repeat the dose every half hour till relieved. This is also an excellent remedy for any ordinary laxity of the bowels, or summer complaint. In that case one dose, as above prescribed, twice in every 24 hours, will suffice for a cure, if taken in time.

(2) For cholera morbus, take black pepper and grind it tolerably fine. Then put in a glass a tablespoonful of this and a tablespoonful of salt, and fill about half full with warm water, then fill up the glass with good cider vinegar, and stir it up. Now take one tablespoonful, and then wait a little and take another, and keep on stirring and using it while the vomiting lasts. If one glass does not cure, try another.

(3) (Said to be a certain cure).—The ingredients are: One glassful of West India rum, one glassful of molasses, one glassful of spring water, and three tablespoonfuls of ginger. Mix them altogether and take it. It is said to afford immediate relief.

To Restore the Drowning.—The rules that ought to be observed in treating a person rescued from the water are few and simple. Dr. H. R. Silvester's methods of restoring the apparently dead or drowned—which have been approved by the royal medical and chirurgical society—are practical, easily understood, and are in accordance with common sense. The one important point to be aimed at is, of course, the restoration of breathing, and the efforts to accomplish this should be persevered in until the arrival of medical assistance, or until the pulse and breath have ceased for at least an hour. Cleanse the mouth and nostrils; open the mouth; draw forward the patient's tongue with a handkerchief, and keep it forward; remove all tight clothing from about the neck and chest. As to the patient's position, place him on his back on a flat surface, inclined a little from the feet upward; raise and support the head and shoulders on a small, firm cushion or folded article of dress placed under the shoulder blades. Then grasp the arms just above the elbows, and draw the arms gently and steadily upward, until they meet above the head (this is for the purpose of drawing air into the lungs); and keep the arms in that position for two seconds. Then turn down the patient's arms, and press them gently and firmly for two seconds against the sides of the chest (with the object of pressing air out of the lungs; pressure on the breast bone will aid this). Repeat these measures alternately, deliberately and perseveringly, fifteen times in a minute, until a spontaneous effort to respire is perceived, upon which cease to imitate the movements of breathing, and proceed to induce circulation and warmth. This may be done by wrapping the patient in dry blankets and rubbing the limbs upward, firmly and energetically. Promote the warmth of the body by the application of hot flannels, bottles of hot water, etc., to the pit of the stomach, the arm-pits, and to the soles of the feet. Warm clothing may generally be obtained from a bystander. On the restoration of life, stimulants should be given, and a disposition to sleep encouraged.

Bright's Disease.—Dr. Alex. De Borra, of Crystal Springs, N. Y., writes that, after years of practical test of the milk diet for Bright's disease, he has a long list of cases in which he has made perfect cures. Great care is taken to get absolutely pure skimmed milk, from healthy and well-fed cows, and no other food of any kind is given after the patient can bear five pints of milk

a day. Up to this point, and until the stomach is able to take care of so much, is found to be the most trying period in this treatment, but no other medicine is given, and hand and hair-glove rubbing is daily administered.

Another correspondent takes exception to the claim made that no drug of any therapeutic value in that disease has yet been discovered. In support of his assertion he sends us a recipe which he claims has effected a cure in Bright's disease, as well as in dropsy, in every case in which it has been tried during the last fifteen years. He recommends the drinking of an infusion of the dry pods of the common white soup bean or corn bean. When the latter cannot be readily obtained, the pods of the "snap short" bean will answer, and even the Lima bean, though the latter is of inferior strength. The recipe is as follows: "Take a double handful of the pods to three quarts of water; boil slowly for three hours until it is reduced to three pints. Use no drink of any kind but this, the patient drinking as much as he conveniently can; it may be taken either hot or cold."

Hot Water as a Remedy.—There is no remedy of such general application and none so easily attainable as water, and yet nine persons in ten will pass by it in an emergency to seek for something of far less efficacy.

There are but few cases of illness where water should not occupy the highest place as a remedial agent.

A strip of flannel or a napkin folded lengthwise and dipped in hot water and wrung out and then applied around the neck of a child that has the croup will usually bring relief in ten minutes.

A towel folded several times and dipped in hot water and quickly wrung and applied over the seat of the pain in toothache or neuralgia will generally afford prompt relief. This treatment in colic works like magic. I have seen cases that have resisted other treatment for hours yield to this in ten minutes. There is nothing that will so promptly cut short a congestion of the lungs, sore throat or rheumatism as hot water when applied promptly and thoroughly.

Pieces of cotton batting dipped in hot water and kept applied to old sores or new cuts, bruises and sprains, is the treatment now generally adopted in hospitals. I have seen a sprained ankle cured in an hour by showering it with hot water, poured from a height of three feet.

Tepid water acts promptly as an emetic, and hot water taken freely half an hour before bedtime is the best of cathartics in the case of constipation, while it has a most soothing effect on the stomach and bowels. This treatment continued for a few months, with proper attention to diet, will cure any curable case of dyspepsia.

To Remove Superfluous Hairs.—Some few hairs will frequently grow where they are not wanted, and are often difficult to get rid of. Close shaving and cutting strengthens them and increases their number; the only plan is to pull them out individually with a pair of tweezers, and afterward to dress the part two or three times a day in the following manner: Wash it first with warm, soft water, but do not use soap; then apply with a piece of soft rag, immediately after the washing, a lotion of milk of roses, made according to the following directions, and rub the skin gently till it is dry with a warm, soft cloth: Beat four ounces of sweet almonds in a mortar to a paste with half an ounce of white sugar; then work in, in small quantities, eight ounces of rosewater; strain the emulsion through muslin, put the liquid into a bottle, return the residuum to the mortar, pound it again, and add half an

ounce of sugar and eight ounces of rosewater; then strain again, and repeat the process a third time. This will give thirty-two ounces of fluid, to which add twenty grains of bichloride of mercury dissolved in two ounces of alcohol. Shake the whole for five minutes, and the lotion will be ready for use.

Convulsions.—Dr. Williamson reports an interesting and remarkable case in which he saved the life of an infant in convulsions by the use of chloroform. He commenced the use of it at nine o'clock one evening, at which period the child was rapidly sinking, numerous remedies having been already tried without effect. He dropped half a drachm of chloroform into a thin muslin handkerchief, and held it about an inch from the infant's face. In about two minutes the convulsions gave way, and the child fell into a sleep. By slightly releasing the child from the influence of the chloroform, he was able to administer food by which the child was nourished and strengthened. The chloroform was continually administered in the manner described, from Friday evening at nine o'clock until Monday morning at nine. This treatment lasted sixty hours, and sixteen ounces of chloroform were used. Dr. Williamson says he has no doubt that the chloroform was instrumental in saving the infant's life; and that no injurious effects, however trivial, from the treatment adopted, have subsequently appeared.

Mumps.—This disease, most common among children, begins with soreness and stiffness in the side of the neck. Soon a swelling of the parotid gland takes place, which is painful and continues to increase for four or five days, sometimes making it difficult to swallow, or open the mouth. The swelling sometimes comes on one side at a time, but commonly upon both. There is often heat and sometimes fever, with a dry skin, quick pulse, furred tongue, constipated bowels, and scanty and high-colored urine. The disease is contagious.

Treatment.—Keep the face and neck warm, and avoid taking cold. Drink warm herb teas, and if the symptoms are severe, four to six grains of Dover's powder; or if there is costiveness, a slight physic, and observe a very simple diet. If the disease is aggravated by taking cold, and is very severe, or is translated to other glands, physic must be used freely, leeches applied to the swelling, or cooling poultices. Sweating must be resorted to in this case.

To Ascertain the State of the Lungs.—Draw in as much breath as you conveniently can, then count as long as possible in a slow and audible voice without drawing in more breath. The number of seconds must be carefully noted. In a consumptive the time does not exceed ten, and is frequently less than six seconds; in pleurisy and pneumonia it ranges from nine to four seconds. When the lungs are sound the time will range as high as from twenty to thirty-five seconds. To expand the lungs, go into the air, stand erect, throw back the head and shoulders, and draw in the air through the nostrils as much as possible. After having then filled the lungs, raise your arms, still extended, and suck in the air. When you have thus forced the arms backward, with the chest open, change the process by which you draw in your breath, till the lungs are emptied. Go through the process several times a day and it will enlarge the chest, give the lungs better play, and serve very much to ward off consumption.

Hysterics.—This complaint is confined chiefly to females. A fit of hysterics is generally the result of some natural and immediate cause, and

until this is discovered and removed, the patient will always be subject to these fits. When a person is seized with a fit the dress should be loosened, fresh air admitted, cold water dashed in the face, and salts or singed feathers applied to the nostrils. If consciousness does not then return, a draught of sal-volatile and water should be given, and if the patient be still insensible, the temples and the nape of the neck should be rubbed with brandy. When hysterics can be traced to impaired natural action, equal portions of pennyroyal and wormwood should be steeped in boiling water, and suffered to simmer by the fire until the virtue of the herbs is extracted. It should then be allowed to cool, and half a pint be taken twice or thrice a day, succeeded on each occasion by a compound asafœtida pill, until the desired relief is afforded.

Colic.—(1) For the violent internal agony termed colic, take a teaspoonful of salt in a pint of water; drink and go to bed. It is one of the speediest remedies known. It will revive a person who seems almost dead from a heavy fall.

(2) Phares's method of treating colic consists in inversion—simply in turning the patient upside down. Colic of several days' duration has been relieved by this means in a few minutes.

(3) Dr. Tepliashin has recommended a thin stream of cold water from a teapot lifted from one to one and a half feet from the abdomen, in cases of colic. He has seen it relieve pain when opium and morphia had failed.

(4) A loaf of bread, hot from the oven, broken in two, and half of it placed upon the bowels, and the other half opposite it upon the back, will relieve colic from whatever cause almost immediately.

The Earliest Sign of Consumption.—A quick pulse and a short breath, continuing for weeks together, is the great alarm bell of forming consumption; if these symptoms are attended with a gradual falling off in flesh, in the course of months, there is no rational ground for doubt, although the hack of a cough may never have been heard. Under such circumstances, there ought not to be an hour's delay in taking competent medical advice.

The vast mass of consumptives die, not far from the ages of twenty-five; and this, in connection with another fact, that consumption is several years in running its course, suggests one of the most important practical conclusions yet announced, to wit:

In the large majority of cases, the seeds of consumption are sown between the ages of sixteen and twenty-one years, when the steadily excited pulse and the easily accelerated breathing, may readily be detected by an intelligent and observant parent, and should be regarded as the knell of death, if not arrested, and yet it is easily, and uniformly done, for the spirometer will demonstrate the early danger, and the educated physician will be at no loss to mark out the remedy.

The quick pulse and short breath go together; rather "easily put out of breath," is the more common and appropriate expression.

Sciatica.—An English officer, who served with distinction in the war with Napoleon, was once laid up in a small village in France, with a severe attack of sciatica. It so happened that at that time, a tinman was being employed at the hotel where he lodged, and that this tinman, having been himself a soldier, took an interest in the officer's case, and gave him the cure which in this instance succeeded immediately and forever, and which

I am about to set down. It is at any rate so simple as to be worth a trial: Take a moderate size potato, rather large than small, and boil it in one quart of water. Foment the part affected with the water in which the potato has been boiled as hot as it can be borne at night before going to bed; then crush the potato and put it on the affected part as a poultice. Wear this all night and in the morning heat the water, which should have been preserved, over again, and again foment the part with it as hot as can be borne. This treatment must be persevered with for several days. It occasionally requires to be continued for as much as two or three weeks, but in the shorter or longer time it has never yet failed to be successful.

Biliousness.—If the victims of this diseased condition will exercise due care, they need not ransack creation for "anti-bilious pills." The bile does not belong in the stomach, but reaches there in consequence of improper food, too much of the oily, as butter, pork, lard, etc. The bile is nature's grand cathartic medicine, passing from the liver in a direction to indicate that it is to pass on into the bowels, there to perform its important mission. When the liver is overtaxed by too much labor, or by the presence of too much greasy food, digestion is impaired and the whole system becomes out of order.

If one would avoid biliousness, let him fast, passing over one or more meals. As soon as the "mouth tastes bad," the tongue is coated, the appetite flags—the best possible evidence that too much food has been taken—thus allowing nature to rally, the accumulated food to pass off, and the system be relieved. In nine cases out of ten, this fasting will remove the difficulty, save a fit of sickness, and cheat the doctor. Any quack nostrum that will do as much as fasting, would yield a fortune to the inventor. Many of them, however, if not most, increase disease, rather than improve health.

Hints About Glasses.—Persons finding their eyes becoming dry and itching on reading, as well as those who find it necessary to place an object nearer than fourteen inches from their faces to read, need spectacles. Persons under forty years of age should not wear glasses until the accommodating power of the eyes has been suspended and the exact state of refraction determined by a competent ophthalmic surgeon. The spectacle glasses sold by peddlers and by jewelers generally are hurtful to the eyes of those who read much, as the lenses are made of inferior sheet glass and not symmetrically ground. No matter how perfectly the lenses may be made, unless they are mounted in a suitable frame and properly placed before the eye, discomfort will arise from their prolonged use.

Persons holding objects too near the face endanger the safety of their eyes, and incur the risk of becoming near sighted.

The near sighted eye is an unsound eye, and should be fully corrected with a glass, notwithstanding the fact it may need no aid for reading. The proper time to begin wearing glasses is just as soon as the eyes tire on being subjected to prolonged use.

Nettle Rash.—This disease takes its name from its being attended by an eruption similar to what is produced by the stinging of nettles. The causes of this complaint are by no means obvious; but it seems to proceed either from the perspiration being checked, or from some irritating matter in the stomach. In all cases there prevails considerable itching and some heat in the parts affected; and in some constitutions a slight degree of fever

either precedes or attends the eruption. Its duration seldom exceeds three or four days.

In some cases nettle rash is accompanied with large wheals or bumps, which appear of a solid nature, without any cavity or head, containing either water or other fluid.

Half a teaspoonful of magnesia, and the same quantity of cream of tartar mixed in half a teacupful of milk, an hour before breakfast, and repeated as required, will be found very efficacious.

Coffee and Typhoid Fever.—Dr. Guillasse, of the French navy, in a recent paper on typhoid fever, speaks of the great benefit which has been derived from the use of coffee. He has found that no sooner have the patients taken a few tablespoonfuls of it than their features become relaxed and they come to their senses; next day the improvement is such as to leave no doubt that the article is just the specific needed. Under its influence the stupor is dispelled and the patient rouses from the state of somnolency in which he has been since the invasion of the disease; soon, all the functions take their natural course, and he enters upon convalescence. Dr. Guillasse gives to an adult two or three tablespoonfuls of strong black coffee every two or three hours, alternated with one or two teaspoonfuls of claret or Burgundy wine—a little lemonade or citrate of magnesia to be taken daily; after a while quinine.

Ingrowing Toe Nails.—As this is a very painful malady, it may be worth a great deal to some of our readers to know that the trouble is not with the nail, but with the flesh, which gets pushed upon it, thereby becoming inflamed, and the inflammation and swelling are kept up by the presence of the nail, which then acts as a foreign body. To cure it, take the neighboring toe—which, by the way, is really the offender—and with it press the swollen flesh down and away from the nail, then bind the two firmly together with adhesive strips, which may be had at any drug store. If the strips get loose, and the flesh slips up on the nail again, readjust the toes and put on fresh plaster until the flesh rehabituates itself to its former place.

Abscess.—In some particulars an abscess resembles a large boil. There is an inflammatory condition, with heat, pain, and swelling. The result of this inflammation is the discharge of degenerated matter or pus. They may be opened as soon as pulsation is detected, the same as boils, or the operation may be delayed until by using hot water compresses, flax seed poultice, bread and hot milk poultice, they come to a point or head. The matter or pus should be completely discharged by gentle pressure, and the cavity freely washed out by injecting a mixture of one part carbolic acid and twenty of warm water, and pressure exerted by a bandage, when healing will rapidly take place.

Blistered Hands or Feet.—When the hands are blistered from rowing or the feet from walking or other causes, be careful not to allow the blisters to break, if possible. Some persons are in the habit, by means of a needle and piece of worsted, of placing a seton into blisters to draw off the water; but in our opinion this is a great mistake and retards the healing. Bathe the blisters frequently in warm water, or if they are very severe, make a salve of tallow, dropped from a lighted candle into a little gin and worked up to a proper consistence, and on going to bed cover the blisters with this salve and place a piece of clean soft rag over them.

Stammering.—No stammering person ever found any difficulty in singing. The reason of this is, that by observing the measure of the music—by keeping time—the organs of speech are kept in such position that enunciation is easy. Apply the same rule to reading or speech, and the same result will follow. Let the stammerer take a sentence, say this one—"Leander swam the Hellespont," and pronounce it by syllables, scan it, keeping time with his finger if necessary, letting each syllable occupy the same time, thus, Le-an-der-swam-the-Hel-les-pont, and he will not stammer. Pronounce slowly at first, then faster, but still keeping time; keeping time with words instead of syllables. Practice this in reading and conversation until the habit is broken up. Perseverance and attention is all that is necessary to perform a perfect cure.

Hemorrhage.—(1) Hemorrhage of the lungs can be instantly cured by throwing into the mouth of the patient, from a vial, one or two teaspoonfuls of chloroform, according to the severeness of the attack. It will give instant relief to the greatest suffering, and stop the most severe case of bleeding of the lungs.

(2) To stop hemorrhage of the lungs, cord the thighs, and arms above the elbow, with small, strong cords tightly drawn and tied. It will stop the flow of blood almost instantly, as it has done for the writer many times. It was recommended by a physician of experience.

(3) Spitting or vomiting of blood may be stopped by sage juice mixed with a little honey. Take three teaspoonfuls, and repeat, if necessary, in about fifteen minutes.

(4) Hemorrhages of the lungs or stomach are promptly checked by small doses of salt. The patient should be kept as quiet as possible.

Asthma.—(1) The asthma, writes a correspondent, may be relieved, if not cured, by the following treatment: "Buy of the druggist five cents' worth of saltpeter, and get also a sheet or two of grayish paper, which druggists have, thick like the common brown paper. Dissolve the saltpeter in half a pint of rain water, and saturate strips of the paper in the water, and dry it in pans or on plates. Now roll them up like lamp lighters. When a paroxysm comes on, light one and inhale the fumes. If necessary throw a cloth or shawl over the head. If the saltpeter is very strong it may fuse a little. If the paper described cannot be got, brown paper may be used instead, but the smoke of the former is purer."

(2) The following mixture is recommended as a relief for the asthmatic: Two ounces of the best honey, and one ounce of castor oil mixed. A teaspoonful to be taken night and morning. I have tried the foregoing with the best effect.

Hydrophobia.—(1) Elecampane is a plant well known to most persons, and is to be found in many of our gardens. Immediately after being bitten, take one ounce of the root of the plant, the green root is perhaps preferable, but the dried will answer, and may be found in our drug stores, slice or bruise, put in a pint of fresh milk, boil down to half a pint, strain, and when cold drink it, fasting at least six hours afterward. The next morning repeat the dose prepared as the last, and this will be sufficient. It is recommended that after each dose nothing be eaten for at least six hours.

(2) The following is said to be a cure for hydrophobia: Take two tablespoonfuls of fresh chloride of lime, mix it with one-half pint of water, and with this wash keep the wound constantly bathed and frequently renewed.

The chloride gas possesses the power of decomposing the tremendous poison, and renders mild and harmless that venom against whose resistless attack the artillery of medical science has been so long directed in vain. It is necessary to add that this wash must be applied as soon as possible.

Scrofula.—(1) Yellow dock root has proved very useful in scrofula. It is given in powder or decoction. Two ounces of the fresh root bruised, or one ounce of the dried, may be boiled in a pint of water, of which two fluid ounces may be given at a dose, and repeated as the stomach will bear. The root has also been applied externally in the shape of ointment, cataplasm, and decoction, to the cutaneous eruptions and ulcerations for which it has been used internally. The powdered root is also recommended as a dentifrice, especially when the gums are spongy. There is no doubt that in a great many cases the disease is inherited; some contend that it is so in all cases. It shows itself in various forms—as hip-disease, white swelling, rickets, salt rheum, etc. Persons affected by it are subject to swelling of the glands, particularly those of the neck.

(2) A tea made of ripe, dried whortleberries, and drank in place of water, is a sure and speedy cure for scrofula difficulties, however bad.

Sickness of Stomach.—(1) The following drink for relieving sickness of the stomach was introduced by Dr. Halahan, and is said to be very palatable and agreeable: "Beat up one egg very well, say for twenty minutes; then add fresh milk, one pint; water, one pint; sugar, to make it palatable; boil, and let it cool; drink when cold. If it becomes curds and whey it is useless.

(2) Salts of tartar, thirty grains; oil of mint, six drops; powdered gum arabic, eighth of an ounce; powdered loaf sugar, eighth of an ounce; water, six ounces. A tablespoonful of this mixture is a dose.

(3) Sickness of the stomach is most promptly relieved by drinking a teacupful of hot soda and water. If it brings all the offending matter up all the better.

Bronchitis.—(1) Get from the druggist's a little good wood creosote. Put two drops of it into a bottle holding a pint or so. Pour in a little more than half a pint of clear water, and shake it well; shake well always before using it. Take a mouthful of this, throw the head back, gargle it some time in the throat, and then swallow it. Repeat this every two hours, more or less, so as to use up the liquid within twenty-four hours. For each subsequent twenty-four hours, use three drops of the creosote in three to four gills of water. This three drops a day may be continued as long as any bronchitis appears. Two to four days is usually enough, though it may be continued indefinitely without harm.

(2) A simple, but oftentimes efficacious remedy, is this. It may afford relief: Syrup of tolu, one ounce; syrup of squills, half an ounce; wine of ipecac, two drachms; paregoric, three drachms; mucilage of gum arabic, one and a half ounces. Mix. Take a teaspoonful three times a day.

(3) A simple recipe, which affords relief in ordinary cases of bronchitis, is to occasionally suck a small piece of common saltpetre as you would candy, and swallow the juice. If the case be severe, medical advice should be had without delay.

Lockjaw.—(1) If any person is threatened or taken with lockjaw from injuries of the arms, legs or feet, do not wait for a doctor, but put the part

injured in the following preparation: Put hot wood ashes into water as warm as can be borne; if the injured part cannot be put into water, then wet thick folded cloths in the water and apply them to the part as soon as possible, and at the same time bathe the backbone from the neck down with some laxative stimulant—say cayenne pepper and water, or mustard and water (good vinegar is better than water\; it should be as hot as the patient can bear it. Don't hesitate; go to work and do it, and don't stop until the jaws will come open. No person need die of lockjaw if these directions are followed.

(2) The following is said to be a positive cure: Let any one who has an attack of the lockjaw take a small quantity of spirits of turpentine, warm it and pour it on the wound, no matter where the wound is or what is its nature. Relief will follow in less than one minute. Turpentine is also a sovereign remedy for croup. Saturate a piece of flannel with it and place on to the throat, chest, and, in severe cases, three to five drops, on a lump of sugar may be taken internally.

Erysipelas.—(1) We have found sour milk, buttermilk, or whey therefrom, an excellent remedy to apply for the erysipelas as a wash. Also to apply glycerine twice or three times a day; it has a soothing effect. We have many times applied the milk hot, and found it allayed the inflammation better than cold applications, and far less troublesome than poultices.

(2) Erysipelas is of two kinds—one affecting principally the skin, the other the whole system. In mild cases, affecting the skin only, lemonade made from the fresh fruit helps the patient very much, being, in addition, very grateful to the palate.

(3) As a local application, slippery elm has been found efficacious. Make a mucilage of it, and apply it warm on cloths to the face. Sometimes common flour, dusted on the inflamed parts, will afford relief.

(4) One pint of sweet milk and a handful of pokeberry roots. This is a sure cure.

(5) Make a poultice of cranberries, and apply to the face.

Hoarseness.—(1) Horseradish will afford instantaneous relief in most obstinate cases of hoarseness. The root, of course, possesses the most virtue, though the leaves are good till they dry, when they lose their strength. The root is best when it is green. The person who will use it freely just before beginning to speak, will not be troubled with hoarseness. Boiled down and sweetened into a thick syrup, will give relief in the severest cases.

(2) Take a small quantity of dry, powdered borax, place it on the tongue, let it slowly dissolve and run down the throat. It is also good to keep the throat moist at night and prevent coughing.

(3) Hoarseness and tickling in the throat are best relieved by the gargle of the white of an egg beaten to a froth in half a glass of warmed, sweetened water.

Chills and Fever.—(1) One-half ounce spirits nitre, one-half ounce tincture pepper, thirty-five grains quinine, one pint of brandy. Take a wineglassful three times a day, one-half hour before meals. If for a child, give only half the quantity.

(2) If you have chills and fever, express the juice of three large lemons and drink it down. Continue so to do every other day until the disease is broken. We have known this treatment to cure when quinine had no effect.

(3) The following is said to be a remedy for fever and ague: Twenty-four grains of quinine, two drachms of elixir of vitriol, twenty-two large tablespoonfuls of rain water. Dose, take each half hour through the day until taken up.

(4) Dissolve fifteen grains of citric acid in a cup of hot coffee, and drink it just before the chill attacks you. It has been known to cure the worst cases of this disease.

Dropsy.—(1) Take one pint of bruised mustard seed, two handfuls of bruised horseradish root, eight ounces of lignumvitæ chips, and four ounces of bruised Indian hemp root. Put all the ingredients in seven quarts of cider, and let it simmer over a slow fire until it is reduced to four quarts. Strain the decoction, and take a wineglassful four times a day for a few days, increasing the dose to a small teacupful three times a day. After which use tonic medicines. This remedy has cured cases of dropsy in one week's time which has baffled the skill of many eminent physicians. For children the dose should be smaller.

(2) The ingredients are: Acetate of squills, one ounce; nitrate of potash, sixty grains; water, five ounces. Dose: A tablespoonful every two hours.

(3) It is said that a tea made of chestnut leaves, and drank in the place of water, will cure the most obstinate case of dropsy in a few days.

Bunions.—(1) Let fall a stream of very warm water from a teakettle, at the highest elevation from which the patient can bear the water to fall directly on the apex of the swelling; continue this once a day for a short time and a cure will be effected, providing you desist from wearing short shoes. The greater the elevation of the kettle, the more effectual the remedy.

(2) It is said that the following is a good bunion remedy: Use pulverized saltpetre and sweet oil; obtain at the druggist's five or six cents' worth of saltpetre, put into a bottle with sufficient olive oil to nearly dissolve it; shake up well, and rub the inflamed joints night and morning, and more frequently if painful. This is a well-tried remedy.

(3) When the bunion is painful, put three or four leeches on the joint of the toe, and do not disturb them till they drop off; then bathe the bunions twice a day in fresh cream, and afterward renounce tight boots. Of course this remedy will not remove the swelling of the bone.

Fits.—(1) When these are brought on by indigestion, place the child in a warm bath immediately, give warm water, or a lobelia emetic, rub the skin briskly, etc., to get up an action. In brain disease the warm water is equally useful. In fact, unless the fit is constitutional, the warm bath will relieve the patient by drawing the blood to the surface.

(2) Fits can be instantly cured by throwing a spoonful of fine salt as far back into the mouth of the patient as possible, just as the fit comes on.

Dandruff.—(1) A preparation of one ounce of sulphur and one quart of water, repeatedly agitated during intervals of a few hours, and the head saturated every morning with the clear liquid, will, in a few weeks, remove every trace of dandruff from the scalp, and the hair will soon become soft and glossy.

(2) There is no simpler or better remedy for this vegetatious appearance (caused by dryness of the skin) than a wash of camphor and borax—an ounce of each put into a pint and a half of cold water; and afterward rub a little pure oil into the scalp.

Scurf.—A lump of fresh quicklime the size of a walnut, dropped into a pint of water and allowed to stand all night, the water being then poured off from the sediment and mixed with a quarter of a pint of the best vinegar, forms the best wash for scurf in the head. It is to be applied to the roots of the hair.

(2) Half a pint of rose-water, and one ounce of spirits of wine mixed together. Part the hair as much as possible, and apply the mixture with a piece of flannel.

Quinsy.—(1) Our cure is tar spread on the throat and quite up under the ears. Cover with a cloth and go to sleep and wake up well. Only a brown stain will remain; it is easily washed off with castile soap. It is a sure relief. It is our opinion that in cases of incipient scarlet fever or diphtheria this is the remedy. It looks reasonable if it brings sure relief in quinsy, which it does.

(2) A teacupful of red sage leaves to one quart of water, boil ten minutes, add four tablespoonfuls of vinegar, and sweeten with honey. In the first stage of the disease, it might be used as a gargle, and then to rinse the mouth; it should be used warm. It will be found invaluable.

To Prevent Hydrophobia.—(1) The bites of mad dogs have been rendered harmless by immediately cauterizing the wound with a saturated solution of carbolic acid, and keeping it constantly wet with a weaker solution of the same, at the same time giving the patient, according to age, from two to six drops of the spirits of ammonia in water, every two hours for twelve or fourteen hours. The wound is not allowed to dry for an instant for three or four days.

(2) Take immediately warm vinegar, or tepid water, and wash the wound very clean; then dry it, and pour upon the wound a few drops of muriatic acid. Mineral acids destroy the poison of the saliva, and its evil effect is neutralized.

Heartburn.—(1) Relief will be obtained by using the following mixture, which has been much recommended: Juice of one orange, water, and lump sugar to flavor; and in proportion to the acidity of the orange, about half a teaspoonful of bi-carbonate of soda. Dissolve the sugar in the water, add the orange-juice, then put in the soda. Stir, and drink while effervescing.

(2) A small piece of chalk put in a pitcher of water, without imparting any taste whatever to the same, will exercise a corrective effect upon the stomachs of those who are troubled with acidity or heartburn, as it is called.

Inflammatory Rheumatism.—(1) Sulphur and saltpeter, of each one ounce; gum guaiacum, one-fourth ounce; colchicum root, or seed, and nutmegs, of each one-fourth ounce; all to be pulverized and mixed with simple syrup, or molasses, two ounces. Dose: One teaspoonful every two hours until it moves the bowels rather freely; then three or four times daily until cured.

(2) Half an ounce of pulverized saltpetre put in a half a pint of sweet oil; bathe the parts affected, and a sound cure will speedily be effected.

Stye on the Eyelid.—(1) Put a teaspoonful of tea in a small bag; pour on it just enough boiling water to moisten it; then put it on the eye pretty warm. Keep it on all night, and in the morning the stye will most likely be gone; if not, a second application is sure to remove it.

(2) Ice will check at first; if they do not suppurate quickly, apply warm poultices of bread and milk; prick them and apply citrine ointment.

(3) Dip a feather in the white of an egg, and pass it along the edge of the eyelids.

To Purify the Blood.—(1) A well-known physician says that he considers the following prescription for purifying the blood as the best he has ever used: One ounce yellow dock, one-half ounce horseradish, one quart hard cider. Dose, one wineglassful four times a day.

(2) Mix half an ounce sulphate of magnesia with one pint water. Dose, a wineglassful three times a day. This can be used in the place of iron tonic, or in connection with it.

For Liver Complaint.—(1) Twenty grains of extract of dandelion, divided into four pills, and to be taken four times a day; it acts on the liver, and is also a tonic for debilitated persons.

(2) A cup of fresh buttermilk every day is said to be a cure for liver complaint.

Cramps.—A correspondent gives the following directions for the relief of cramps: When the cramp is in the calf of the leg, draw up the foot strongly toward the shin bone, and in a few seconds the cramp will disappear. When they are in the thighs or arms, tie a towel, cord, or handkerchief around the limb, just above the cramped part, and then rub this part with the naked hand alone, or using some stimulating liniment like spirits of camphor or red-peppered whiskey. The preparation may also be rubbed upon the neck when cramps attack this part. Cramps in the stomach may be checked by first strongly rubbing and kneading over the stomach, and then rubbing upon and around the pit of the stomach a mixture of equal parts of sweet oil or linseed oil, essence of peppermint, laudanum, and spirits of camphor.

Petroleum in Pulmonary Diseases.—A partial investigation has been made of the alleged utility of this article in affections of the chest. The petroleum of Pennsylvania and Virginia was first experimented upon—a very safe substance, for even considerable quantities, when swallowed by error, have caused only a little nausea. It is found that in chronic bronchitis, with abundant expectoration, it rapidly diminishes the amount of secretion and the paroxysms of coughing, and in simple bronchitis rapid amelioration has been obtained. Its employment in phthisis has been continued for too short a time, as yet, to allow of any judgment being formed as to its efficiency, beyond that it diminishes the expectoration, which also loses its purulent character. The petroleum is customarily taken in doses of a teaspoonful before each meal, and, after the first day, any nausea which it may excite in some persons disappears.

Corpulence.—For those people whose fleshiness is a matter of solicitude, whether because it is uncomfortable or unfashionable, the following diet is proposed by Dr. George Johnson: May eat—Lean mutton and beef, veal and lamb, soups not thickened, beef tea and broth; poultry, game, fish, and eggs; bread in moderation, greens, cresses, lettuce, etc., green peas, cabbage, cauliflower, onions; fresh fruit without sugar. May not eat—Fat meat, bacon or ham, butter, cream, sugar, potatoes, carrots, parsnips, rice, sago, tapioca, macaroni, custard, pastry and puddings, sweet cakes. May

drink—Tea, coffee, cocoa from nibs, with milk, but no sugar; dry wines in moderation without sugar; light bitter beer, soda and seltzer water. May not drink—Milk, except sparingly; porter and stout, sweet ales, sweet wines. As a rule, alcoholic liquors should be taken sparingly, and never without food.

Salt in Intermittent Fever.—Take a handful of table salt and roast in a clean oven with moderate heat till it is brown—the color of roasted coffee. Dose for an adult, a soupspoonful dissolved in a glass of warm water; take at once. When the fever appears at intervals of two, three, or four days, the remedy should be taken fasting on the morning of the day following the fever. To overcome the thirst, a very little water should be taken through a straw. During the forty-eight hours which follow the taking of the salt, the appetite should be satisfied with chicken and beef broth only; it is especially necessary to observe a severe diet and avoid taking cold. The remedy is very simple and harmless, and has never been known to fail where it has been given trial.

Colic in Infants.—Infants are very subject to colic from overfeeding, too early feeding, constipation, and many other causes. They often suffer terribly from these pains, tossing about, drawing up their legs, and screaming vehemently. *Treatment.*—When it arises from costiveness, a teaspoonful or tablespoonful of castor oil will often remove the defect, and at or about the same time give three drops of essence of peppermint or spearmint, in a little sweetened water. A very little saleratus often gives relief, and paregoric in two to five-drop doses every hour, will give relief. Hot flannels applied over the bowels and stomach are useful, and often the infant can be greatly relieved by laying it upon the belly on the knee, trotting it and gently tapping its back; this must be done cautiously, for if unsuccessful it might increase the pains.

How People Get Sick.—Eating too much and too fast; swallowing imperfectly masticated food; using too much fluid at meals; drinking poisonous whiskey and other intoxicating drinks; repeatedly using poison as medicines; keeping late hours at night, and sleeping late in the morning; wearing clothing too tight; wearing thin shoes; neglecting to wash the body sufficiently to keep the pores open; exchanging the warm clothes worn in a warm room during the day for costumes and exposure incident to evening parties; compressing the stomach to gratify a vain and foolish passion for dress; keeping up constant excitement; fretting the mind with borrowed troubles; swallowing quack nostrums for every imaginary ill; taking meals at irregular intervals, etc.

Taking Cold.—When a person begins to shiver, the blood is receding from the surface; congestion, to a greater or less extent has taken place, and the patient has already taken cold, to be followed by fever, inflammation of the lungs, neuralgia, rheumatism, etc. All these evils can be avoided and the cold expelled by walking, or in some exercise that will produce a prompt and decided reaction in the system. The exercise should be sufficient to produce perspiration. If you are so situated that you can get a glass of hot water to drink, it will materially aid the perspiration, and in every way assist nature in her efforts to remove the cold. This course followed, your cold is at an end, and whatever disease it would ultimate in is avoided, your sufferings are prevented and your doctor's bills saved.

Relief for the Feet.—Every woman who is obliged to stand at the ironing table for hours during July and August, finds that her feet are prolific sources of suffering. Even if she is wise enough to wear thick soled shoes, she will find her lot a hard one. One little thing can be done to relieve her somewhat. Take an old comforter, or part of one, fold it in just as many thicknesses as is possible to make it soft, and yet perfectly easy to stand on. Her feet will be cooler, and when she is through with her work she will not have the stinging and burning sensation which is as hard to bear as pain is. It is a good plan to have a good supply of holders, so that she can change them often.

Sunstroke.—As soon as you reach your patient take hold of him or her and carry or drag him or her into the shade. Place the body in a sitting posture, the back against a wall, with the feet and legs resting upon the sidewalk and extending in front of the body. Get ice water and a bottle of some strong essence of ginger. Pour the ice water over the head, copiously; never mind the clothes. Then pour two or three tablespoonfuls of ginger in about half a tumbler of water, and make the patient swallow it quickly. Keep the head cool by using a little of the ice water, and in case there is not much of a glow on the body give more ginger. If this recipe is promptly used and fully carried out in every case the Board of Health will never have a death to record from this cause. It is no experiment or quack remedy. It costs but a few cents and a half-hour or an hour's time. Ginger is by far the best to use, and where it cannot be had quickly two or three good drinks of brandy will answer.

Knock-Knees.—A correspondent says: "I commenced the practice of placing a small book between my knees, and tying a handkerchief tight round my ankles. This I did two or three times a day, increasing the substance at every fresh trial, until I could hold a brick with ease breadthways. When I first commenced this practice I was as badly knock-kneed as possible; but now I am as straight as any one. I likewise made it a practice of lying on my back in bed, with my legs crossed and my knees fixed tightly together. This, I believe, did me a great deal of good."

Indigestion.—I have been troubled for years with indigestion, sick headache, and constipation, writes a lady, and have been greatly helped by dropping all remedies and drinking a coffeecupful of as warm water as can be drank comfortably, the first thing on rising and just before retiring, always on an empty stomach. It will cause an unpleasant feeling at first, but persevere and you will be surprised at the benefit received. If the kidneys are at fault, drink water blood warm.

Jaundice.—Red iodide of mercury, seven grains; iodide of potassium, nine grains; distilled water, one ounce; mix. Commence by giving six drops three or four times a day, increasing one drop a day until twelve or fifteen drops are given at a dose. Give in a little water, immediately after meals. If it causes a griping sensation in the bowels, and fullness in the head, when you get up to twelve or fifteen drops, go back to six drops, and up again as before.

Gout.—Take hot vinegar, and put into it all the table salt which it will dissolve, and bathe the parts affected with a soft piece of flannel. Rub in with the hand and dry the foot, etc., by the fire. Repeat this operation four

times in twenty-four hours, fifteen minutes each time, for four days; then twice a day for the same period; then once, and follow this rule whenever the symptoms show themselves at any future time.

Sore Nipples.—Pour boiling water on nutgalls (oak bark if galls cannot be obtained), and when cold, strain it off, and bathe the parts with it, or dip the cloth in the tea, and apply it; or twenty grains of tannin may be dissolved in an ounce of water, and applied. The application of a few drops of collodion to the raw surface is highly recommended. It forms, when dry, a perfect coating over the diseased surface.

Preventive of Seasickness.—The following remedy, preventive of seasickness, is recommended by Prof. E. Tourgee, of Boston, manager of tourist excursions. It was tried by himself and family, five in all, who had suffered from sea-sickness on every former voyage across the Atlantic, and in each case it proved entirely successful, and produced no unfavorable results. Dissolve one ounce of bromide of sodium in four ounces of water. Take one teaspoonful three times a day before eating. Begin taking the above three days before starting on the ocean voyage.

Prickly Heat.—Prickly heat is a very common and troublesome disease. The most effectual treatment for it that we know of is a powder composed of one part of oxide of zinc, three parts of oxide of magnesia, and sixteen parts of sublimate of sulphur. Place the powder on a plate and press a damp sponge on it. Rub the body with the sponge, to which the particles of powder have adhered, and continue the application for fifteen minutes, then wash the parts clean of the adhering particles. Repeat twice or three times every twenty-four hours.

Ulcers.—Here is a receipt that will cure any sore on man or beast that has ulcerated. Take two and one-half drachms blue stone, four drachms alum, six drachms loaf sugar, one drachm sugar of lead, one tablespoonful honey. Put all into a bottle, put in one pint of vinegar, shake it three or four times a day, until they are dissolved, and it is ready for use. Pour some of it out and add water when you first apply to any sore, as it makes it smart at the first application; apply three times a day.

Nursing Children.—Mothers who nurse their children should bear in mind that what they eat at such a time is of great importance, both to themselves and to the children. The very best article of food that they can avail themselves of is oatmeal mush or gruel, which is always delicious when properly cooked. The oatmeal furnishes the earthy phosphates and materials out of which good milk is made, so that the mother's own structures are not drawn upon, and her teeth are saved from decay.

Anodyne for Painful Menstruation.—Extract of stramonium and sulphate of quinine, each sixteen grains; macrotin, eight grains; morcrotin, eight grains; morphine, one grain; make into eight pills. Dose, one pill, repeating once or twice only, forty or fifty minutes apart, if the pain does not subside before this time. Pain must subside under the use of this pill, and costiveness is not increased.

To Prevent Contagion.—Impregnation of the atmosphere of a sick chamber when the patient is ill of diphtheria, measles, scarlet fever, or of any allied disease, with the odor of a mixture of equal parts of turpentine

and carbolic acid, is recommended by a celebrated physician. Half a teaspoonful of mixture will be enough at a time, if it is put into a kettle of water kept near the boiling point. The odor gives some relief to the sufferer, and and tends to prevent the spread of the malady.

Salt Rheum.—Take half a pound of swamp sassafras-bark and boil it, in enough fresh water to cover it, for the space of half an hour. Take off the water, and thoroughly wash the part affected. Add hog's lard to some of the water, and simmer it over a moderate fire until the water is evaporated; anoint the part affected, continuing the washing and anointing four days. A cure is generally certain.

Simple Disinfectant.—The following is a refreshing disinfectant for a sick-room, or any room that has an unpleasant aroma pervading it: Put some fresh ground coffee in a saucer, and in the center place a small piece of camphor gum, which light with a match. As the gum burns allow sufficient coffee to consume with it. The perfume is very pleasant and healthful —being far superior to pastiles and very much cheaper.

To Protect the Lungs from Dust.—In farm labor one has often to encounter a hurtful amount of dust. A simple and cheap protection from such an annoyance is to get a piece of sponge large enough to cover the nostrils and mouth, hollow it out on one side with a pair of scissors, to fit the face, attach a string to each side and tie it on. First wet it well, and squeeze out most of the water. Repeat this whenever the sponge becomes dry. All the dust will be caught in the damp cavities, and it is easily washed out.

Fainting.—Fainting is caused by the blood leaving the brain. Place the patient flat and allow the head to be lower than the body. Sprinkle cold water on the face. Hartshorn may be held near the nose, not to it. A half teaspoonful of aromatic spirits of ammonia, in a wineglassful of water, will tend to revive the patient. If the symptoms recur, send for a physician.

Bee Stings.—Take a pinch in the fingers of common salt, put on the place stung and dissolve with water, rub with the finger. If not relieved in one minute wet the place with aqua ammonia. Care should be taken not to get the ammonia into the eye. I have used this remedy for several years and it has never failed with me. It has always arrested the poison and prevented swelling.

Cramp in the Leg.—A garter applied tightly round the limb affected will, in most cases, speedily remove the complaint. When it is more obstinate, a brick should be heated, wrapped in a flannel bag, and placed at the foot of the bed, against which the person troubled may place his feet. No remedy, however, is equal to that of diligent and long-continued friction.

Boils.—These should be brought to a head by warm poultices of camomile flowers, or boiled white lily root, or onion root by fermentation with hot water, or by stimulating plasters. When ripe they should be destroyed by a needle or lancet; but this should not be attempted until they are fully proved.

Pulmonary Complaints.—When an effusion of blood from the lungs takes place, a prompt and infallible resource might readily be provided, so as to meet the occasion with a safe and decided effect. From twenty to thirty-five drops of the spirits of turpentine in a glass of water will produce

an instantaneous collapse of the mouth of the blood vessel. It is also asserted that, in the above case, a tumblerful of strong gin-toddy, or gin and water, will have the same effect.

Tobacco Antidote.—Buy two ounces or more of gentian root, coarsely ground. Take as much of it after each meal, or oftener, as amounts to a common quid of "fine-cut." Chew it slowly and swallow the juice. Continue this a few weeks, and you will conquer the insatiable appetite for tobacco, which injures both mind and body, and from which thousands struggle to be free, but give up in despair.

Ice for Teething Children.—The pain of teething may be almost done away, and the health of the child benefited by giving it fine splinters of ice, picked off with a pin, to melt in its mouth. The instant quiet which succeeds hours of fretfulness is the best witness to this magic remedy.

Odor from Perspiration.—The unpleasant odor produced by perspiration is frequently the source of vexation to persons who are subject to it. Nothing is simpler than to remove this odor. Put two tablespoonfuls of spirits of ammonia (hartshorn) in a basin of water, and wash. This leaves the skin clean and fresh. The wash is perfectly harmless and very cheap.

Swelled Feet and Ankles.—Take plantain leaves (which can be found in almost any grass-plot, and in our public parks); wilt them by putting separately between the hands; cover the swollen parts with them, and keep in place by wrapping the limb with rags or a towel on going to bed at night, or keep them on during the day if not obliged to be upon the feet. A cure will be speedily effected.

Acid Stomach.—A little magnesia and water will sometimes correct the acidity of a child's stomach, and render unnecessary any stronger medicine. Powder a teaspoonful of magnesia, and put it in half a glass of water; it will not dissolve, of course, but will mix with the water so that an infant can swallow it. Give a teaspoonful of this three times a day until indications warrant you in discontinuing it.

Diet During Diarrhœa.—Tea without milk, and very little sugar; mutton and chicken broths, or beef tea, thickened with a little flour or arrowroot; boiled rice, tapioca, sago; rice-water or toast-water to drink. If the attack is severe, or of long continuance, the patient must be kept in bed. The feet must be kept warm, and the covering to suit the feelings of the patient.

To Prevent Sunstroke.—Sunstroke is prevented by wearing a silk handkerchief in the crown of the hat, or green leaves, or a wet cloth of any kind; but, during an attack, warm water should be instantly poured on the head, or rags dipped in the water and renewed every minute. The reason is two-fold—the scalp is dry and hot, and the warm water not only removes the dryness but carries off the extra heat with great rapidity by evaporation.

To Ascertain Fractures.—Fractures of the ribs may be ascertained by placing the tips of two or three fingers on the spot where the pain is, and desiring the patient to cough. If a rib be broken, a grating sensation will be felt. All that is necessary is to pass a broad bandage round the chest so tight as to prevent the motion of the ribs in breathing, and to observe a low diet.

Removing Substances from the Ear.—Take a horse-hair about six inches long, and double it so as to make a loop at one end. Introduce this loop as deeply as possible into the auditory canal, and twist it gently around. After one or two turns, according to the originator of the plan, the foreign body is drawn out with the loop. The method is ingenious, and at all events causes little pain, and can do no harm.

Deficiency of Wax in the Ear.—Deafness is sometimes the consequence of a morbidly dry state of the inner passages of the ear. In such cases, introduce a bit of cotton wool dipped in an equal mixture of oil of turpentine and oil of almonds, or in the liniment of carbonate of ammonia.

Snake Bites.—Turpentine is said to be a sure cure for a bite of a snake. It should be put in a bottle, and the mouth being placed over the spot, the liquid brought directly in contact with the wound by inverting the bottle, which should be held there until relief is obtained. A complete alleviation of pain has been known to ensue in less than a quarter of an hour. An important discovery.

Sore Eyes.—Get the roots of linwood (some call it bass-wood), wash and scrape the outer bark clean, then scrape the inner bark very fine, filling a tumbler about one-third full. Then fill the tumbler nearly full of rain-water. It will, in a little while, thicken like jelly. Now take a thin, soft cloth, the thinner the better, put some of the mucilage between two pieces and place it upon the eyes. It is very soothing.

Laxatives.—Infusions of Epsom salts and senna are often taken as laxatives, or opening medicines. It is a well known fact that a teaspoonful of salts in a tumbler of cold water, if drunk before breakfast, is as effectual a dose as the usual ounce. Senna, too, if steeped in cold water, is equally efficacious, and free from the nauseous bitter taste which it has when infused in boiling water.

To Prevent Gray Hair.—To check premature grayness, the head should be well brushed morning and night, with a brush hard enough to irritate the skin somewhat. The bristles should be far enough apart to brush through the hair, as it were, rather than over it. Oil, rather than pomade, should be used. Common sweet oil, scented with bergamot, can be recommended.

Cholera Infantum.—For cholera infantum, the whites of two eggs, well beaten; then mix with water; add one teaspoonful of orange flower water and a little sugar; a tablespoonful every hour. It will, says an authority, cure the worst case of cholera infantum, the egg coating the bowels.

Treatment for Fever.—If the patient has a burning fever, take an earthen wash-bowl, fill two-thirds full of tepid water, in which put one tablespoonful of common baking soda; then bathe the face, body, and limbs freely with it and wipe dry. This treatment for fever was learned from one of our best physicians.

Blood Blister.—When a finger is bruised so as to cause a blood-blister under the nail, it should immediately be drilled with a knife or other sharp-pointed instrument, and the blood allowed to escape. This affords instant relief to an injury which may otherwise become exceedingly painful.

A Vapor Bath.—A vapor bath may easily be prepared at home. Place a pail of hot water under a cane-bottomed chair, or if you have not one, put a narrow piece of board across the pail; on this the patient should sit for half an hour, covered by a blanket reaching to the floor, so as to keep in the steam.

Ventilation.—The best way to admit pure air in the night (where windows are the only mode of ventilation) is to open the sleeping-room into a hall where there is an open window in order to avoid the draught. A window with a small opening at the top and bottom ventilates more than one with one opening only.

A Cheap and Simple Way to Disinfect a Room.—Heat a common iron fire-shovel hot, but not quite red hot, and pour an ounce of carbolic acid fluid on it. The fumes will penetrate the room everywhere and cleanse the air of its impurities. This should be repeated daily so long as it is necessary.

Deafness.—Put a tablespoonful of bay-salt into nearly half a pint of cold spring water; and after it has steeped therein for twenty-four hours, now and then shaking the phial, pour a small teaspoonful in the ear most affected, nightly, when in bed, for seven or eight successive nights.

Tetter.—Procure some strawberry leaves, and lay the outside, or woolly side of the leaf on the parts affected. They must be laid on very thick, and be changed occasionally. They will draw out inflammation, and cure the disease.

Stiff Neck.—Apply over the place affected a piece of black oil-cloth with the right side to the skin, then tie up the neck with a thick handkerchief. In a short time the part will grow moist, and, by leaving thus twelve hours, the pain will be removed.

Food for a Young Child.—If a very young child has to be fed, take the top crust of good, sweet home-made bread; soak it in cold water half an hour, and then boil twenty minutes; cover tight; then beat with a fork until smooth and sweet. This will agree with the stomach better than anything else.

Piles.—The ingredients are: Two tablespoonfuls of tar, eight tablespoonfuls of lard, not heaped. First wash the parts effected with castile soap and water, and then apply the ointment. The ointment should be used once or twice each day.

Cramp, in Bathing.—For the cure of the cramp when swimming, Dr. Franklin recommends a vigorous and violent shock to the part affected, by suddenly and forcibly stretching out the leg, which should be darted out of the water into the air if possible.

Spasms.—To cure this distressing form of malady, take two pennyworth of camphor, and infuse it in one pint of brandy. Let it stand forty-eight hours, and then it is fit for use. When the attack comes on, take one teaspoonful in a wineglass of water.

Gum-Boil, or Weakness of the Gums.—Take of acetate of morphia, two grains; tincture of myrrh, six drachms; tincture of krameria, one ounce; spirits of lavender, three ounces and a half. Let a lotion be made.

Choking.—To prevent choking, break an egg into a cup and give it to the person choking, to swallow. The white of the egg seems to catch around the obstacle and remove it. If one egg does not answer the purpose, try another. The white is all that is necessary.

Scrofulous Sore Eyes.—Take blue violets, which are growing wild in most places, dig them up, top and root, wash clean, dry them and make a tea; drink several times a day, wetting the eyes each time, and it will soon cure.

Weak Ankles.—Bathing them in wine-lees will strengthen them; frequent bathing in salt and water—four ounces of salt to one quart of water—is also beneficial. Skating moderately indulged in, will be attended by good results.

Hot Milk as a Stimulant.—If any one is fatigued, the best restorative is hot milk, a tumbler of the beverage as hot as can be sipped. This is far more of a restorative than any alcoholic drink.

Cold Feet.—Cold feet are the precursors of consumption. To escape them, warm your feet well in the morning, and covering the sole with a piece of common paper, carefully draw on the sock, and then the boot or shoe.

Drink in Cases of Fever.—There is no more refreshing drink in cases of fever than weak green tea, with lemon juice added instead of milk. It may be taken either cold or hot, but the latter is preferable.

Frozen Limbs.—Dissolve from one quarter to half a pound of alum in a gallon of warm water, and immerse the feet or hands in it when frozen, for ten or fifteen minutes, and a cure will be effected.

Foreign Bodies in the Throat.—"Foreign bodies lodged in the throat can be removed," says Dr. Beveridge, a British naval surgeon, "by forcibly blowing into the ear." The plan is so easily tried and so harmless that we suggest its use.

Hiccough.—Hiccough effects some persons very persistently, and where a simpler remedy does not check it, a half teaspoonful of nitre in a half tumbler of water is recommended as an instantaneous remedy.

Cankers.—Those whitish-looking specks which appear on the inside of the cheeks and lips, may be easily removed by touching them with burnt alum.

Enlarged Neck.—To cure enlarged neck, take two tablespoonfuls of salt, two of borax and two of alum, dissolve in two of water and apply three times a day for three weeks.

A Prompt Emetic.—The ingredients are: Tartar emetic, one grain; powdered ipecac, twenty grains. Take the above in a wineglassful of sweetened water.

Swelled Feet.—For swelled feet a good remedy will be found in bathing them in vinegar and water.

THE TOILET.

Tooth Powder.—(1) Dissolve two ounces of borax in three pints of boiling water, and before it is cold, add one teaspoonful of the spirits of camphor, and bottle for use. A tablespoonful of this mixture, mixed with an equal quantity of tepid water, and applied daily with a soft brush, preserves and beautifies the teeth, extirpates all tartarous adhesion, arrests decay, induces healthy action of the gums, and makes the teeth pearly white.

(2) The dark colored substance which collects on neglected teeth cannot be removed with a brush and water. Pulverized charcoal will take it off, but this scratches the enamel and leads to decay of the tooth. A better substance is pumice stone in powder. Dip a pine stick into it, and scour the teeth. After this treatment the daily use of the tooth brush and tepid water will be sufficient.

(3) A good way to clean teeth is to dip the brush in water, rub it over genuine white castile soap, then dip it in prepared chalk. A lady says: "I have been complimented upon the whiteness of my teeth, which were originally anything but white. I have used the soap constantly for two or three years, and the chalk for the last year. There is no danger of scratching the teeth, as the chalk is prepared, but with a good stiff brush and the soap, is as effectual as soap and sand on a floor.

(4) Mix six ounces of the tincture of Peruvian bark with half an ounce of sal-ammoniac. Shake it well before using. Take a spoonful and hold it near the teeth; then with a finger dipped into it, rub the gums and teeth, which must afterward be washed with warm water. This tincture cures the toothache, preserves the teeth and gums, and makes them adhere to each other.

(5) Prepared chalk, one pound; camphor, one or two drachms. The camphor must be finely powdered, by moistening it with a little spirits of wine, and then intimately mixed with the chalk.

(6) Ingredients: Powdered charcoal, four ounces; powdered yellow bark, two ounces; powdered myrrh, one ounce; orris root, half an ounce.

(7) Ten cents' worth ground chalk, five cents' worth orris root, five cents' worth myrrh, one teaspoonful powdered castile soap. Mix all well together.

(8) A mixture of honey with the purest charcoal will prove an admirable cleanser.

Freckles.—(1) Freckles are easily removed by the following treatment, but the directions must be followed regularly: Five grains corrosive sublimate, two ounces alcohol, four ounces water. Apply two or three times during the day. At night use the following ointment: One ounce of white wax, one teacupful of nice white lard, lump of camphor the size of a chestnut, one teaspoonful glycerine. Put the wax and camphor in a tin to melt, crumbling the camphor; when melted, add the other ingredients. Stir thoroughly, and pour into molds which have been dipped in water.

This recipe will be found to remove pimples as well as tan and freckles.

(2) A good freckle lotion for the cure of freckles, tan, or sun-burned face or hands is made thus: Take half a pound of clear ox-gall, half a drachm each of camphor and burned alum, one drachm of borax, two ounces of rock salt, and the same of rock candy. This should be mixed and shaken well several times a day for three weeks, until the gall becomes transparent; then strain it very carefully through filtering paper, which may be had of the druggist. Apply to the face during the day, and wash off at night.

(3) Wash in fresh buttermilk every morning, and rinse the face in tepid water; then use a soft towel. Freckles may also be removed by applying to the face a solution of nitre and water. Another good wash for freckles is made by dissolving three grains of borax in five drachms each of rose water and orange flower water. There are many remedies for freckles, but there is none that will banish them entirely.

(4) Take one ounce of lemon juice, a quarter of a drachm of powdered borax, and half a drachm of sugar. Mix and let them stand in a glass bottle for a few days, then rub it on the face and hands night and morning. Two tablespoonfuls of lemon juice would equal an ounce.

(5) Rectified spirits of wine, one ounce; water, eight ounces; half an ounce of orange flower water, or one ounce of rose water; diluted muriatic acid, a teaspoonful. Mix. To be used after washing.

(6) Take grated horseradish and put in very sour milk. Let it stand four hours; then wash the face night and morning.

To Prevent the Hair Falling Off.—(1) When the hair, after being naturally luxuriant, begins to grow thin, without actually coming out in particles, use the following receipt: Take of extract of yellow Peruvian bark, fifteen grains; extract of rhatany root, eight grains; extract of burdock root and oil of nutmegs (mixed), of each, two drachms; camphor dissolved with spirits of wine, fifteen grains; beef marrow, two ounces; best olive oil, one ounce; citron juice, half a drachm; aromatic essential oil, as much as is sufficient to render it fragrant; mix, and make into an ointment. Two drachms of bergamot and a few drops of attar of roses would suffice. This is to be used every morning.

(2) Onions must be rubbed frequently on the part. The stimulating powers of this vegetable are of essential service in restoring the tone of the skin, and assisting the capillary vessels in sending forth new hair; but it is not *infallible*. Should it succeed, however, the growth of these new hairs may be assisted by the oil of myrtleberries, the repute of which, perhaps, is greater than its real efficiency. These applications are cheap and harmless, even where they do no good; a character which cannot be said of the numerous quack remedies that meet the eye in every direction.

(3) To prevent hair from falling out or turning gray, take a teacupful of dried sage, and boil it in a quart of soft water for twenty minutes. Strain it off and add a piece of borax the size of an English walnut; pulverize the borax. Put the sage tea, when cool, into a quart bottle; add the borax; shake well together, and keep in a cool place. Brush the hair thoroughly and rub the wash well on the head with the hand. Then, after a good hard rubbing, brush the hair well before the fire so it will become dry.

(4) Put equal quantities of rum and sweet oil into a bottle, and, before using, shake them well together. This mixture should be applied with a

soft brush to the roots of the hair every night; it should be tried for a month at the least, before any improvement can be expected.

(5) Put one pound of unadulterated honey into a still, with three handfuls of the tendrils of vine and the same quantity of rosemary tops. Distill as cool and as slowly as possible. The liquor may be allowed to drop till it tastes sour.

(6) To prevent the hair from falling out apply once a week a wash made of one quart of boiling water, one ounce of pulverized borax and half an ounce of powdered camphor. Rub on with a sponge or a piece of flannel.

(7) Take a piece of saltpetre the size of a hickory nut, and put in a quart of water, and wet the head daily.

To Soften the Hands.—(1) To soften the hands, fill a wash-basin half full of fine, white sand and soap suds as hot as can be borne. Wash the hands in this five minutes at the time, washing and rubbing them in the sand. The best is the flint sand, or the white, powdered quartz sold for filters. It may be used repeatedly by pouring the water away after each washing, and adding fresh to keep it from blowing about. Rinse in warm lather of fine soap, and, after drying, rub them with dry bran or cornmeal. Dust them, and finish with rubbing cold cream well into the skin. This effectually removes the roughness caused by housework, and should be used every day, first removing ink or vegetable stains with acid.

(2) Soap is an indispensable article for cleansing hands, but it often leaves the skin rough; cracks on the hands come, and soap is often unpleasant. Use honey, rub it on when the skin is dry; moisten a little, rub harder, use a little more water; finally wash thoroughly and your hands will be as clean as though the strongest soap were used, and no cracks or roughness will annoy you.

(3) Keep a dish of Indian meal on the toilet stand near the soap, and rub the meal freely on the hands after soaping them for washing. It will surprise you, if you have not tried it, to find how it will cleanse and soften the skin, and prevent chapping.

(4) Before retiring take a large pair of gloves and spread mutton tallow inside, also all over the hands. Wear the gloves all night, and wash the hands with olive oil and white castile soap the next morning.

(5) After cleansing the hands with soap, rub them well with oatmeal while still wet. Honey is also very good, used in the same way as lemon-juice, well rubbed in at night.

To Whiten the Hands.—(1) Keep some oatmeal on the washstand, and, as often as the hands are washed, rub a little oatmeal over them; then rinse it off, and, when dry, put on a little bit of pomade, made as follows: Take about five cents' worth each of white wax, spermaceti, and powdered camphor, and olive oil enough to make it the thickness of soap; put it in a gallipot, and let it stand in an oven to melt; mix it up, and, when cold, it will be found very good for the hands. Gloves, worn either in the day or night, will help to keep the hands white.

(2) A cake of brown Windsor soap scraped into thin flakes, and then mixed with a tablespoonful of eau de cologne, and a tablespoonful of lemon juice, is said to make a useful preparation for this purpose. There is nothing injurious to the skin in the composition. When the soap has been thoroughly blended with the lemon juice and eau de cologne, it should be pressed into a mold—one made of cardboard in the form of a small

box, the size of a cake of soap, will answer the purpose—and allowed to dry before it is used.

(3) Half an ounce of white wax, half an ounce of spermaceti, quarter of an ounce of powdered camphor. Mix them with as much olive oil as will form them into a very stiff paste, and use as often as you wash your hands.

(4) Mixtures of two parts of glycerine, one part ammonia, and a little rose water whiten and soften the hands.

Pimples.—(1) It requires self-denial to get rid of pimples, for persons troubled with them will persist in eating fat meats and other articles of food calculated to produce them. Avoid the use of rich gravies, or pastry, or anything of the kind in excess. Take all the out-door exercise you can and never indulge in a late supper. Retire at a reasonable hour, and rise early in the morning. Sulphur to purify the blood may be taken three times a week—a thimbleful in a glass of milk before breakfast. It takes some time for the sulphur to do its work, therefore persevere in its use till the humors, or pimples, or blotches, disappear. Avoid getting wet while taking the sulphur.

(2) Try this recipe: Wash the face twice a day in warm water, and rub dry with a coarse towel. Then with a soft towel rub in a lotion made of two ounces of white brandy, one ounce of cologne, and one half ounce of liquor potassa. Persons subject to skin eruptions should avoid very salt or fat food. A dose of Epsom salts occasionally might prove beneficial.

(3) Wash the face in a dilution of carbolic acid, allowing one teaspoonful to a pint of water. This is an excellent and purifying lotion, and may be used on the most delicate skins. Be careful about letting this wash get into the eyes.

(4) Oil of sweet almonds, one ounce; fluid potash, one drachm. Shake well together, and then add rose water, one ounce; pure water, six ounces. Mix. Rub the pimples or blotches for some minutes with a rough towel, and then dab them with the lotion.

(5) Dissolve one ounce of borax, and sponge the face with it every night. When there are insects, rub on flour of sulphur, dry, after washing, rub well and wipe dry; use plenty of castile soap.

(6) Dilute corrosive sublimate with oil of almonds. A few days' application will remove them.

Cosmetics.—(1) Oatmeal may be used for beautifying the complexion in this way: Take a small quantity of meal and pour sufficient cold water over it to make a thin paste; then strain through a fine sieve and bathe the face with the liquid, leaving it to dry upon the skin. This preparation renders the complexion very soft and white.

(2) Take an ordinary milk pan, and fill it with the white flowers of the elderberry bush. The flowers should be covered with boiling water, placed out-of-doors in the sun for about three days, strained off, and bottled. The liquid should be of a dark mahogany color. It is an excellent lotion to remove sunburn and freckles.

(3) Squeeze a little lemon juice on a soft, wet rag, and pass the rag over the face a number of times before retiring at night. Repeat the operation as often during the following day as you find it convenient, allowing the juice of the lemon to dry on the face. In a week or so you will experience great benefit.

(4) Glycerine and lemon juice make a very good toilet article for improv-

ing the complexion. Mix before applying it. A convenient way of using these articles is to pour a little of the glycerine into the palm of the hand, then squeeze out a few drops of lemon, rub together, and apply to the face.

(5) Take half a cup of water, and add to it a tablespoonful of glycerine. Add to this a tablespoonful of alcohol and a teaspoonful of colonge. Apply with a sponge or a soft cotton cloth.

(6) An infusion of horseradish and milk, as a correspondent informs us, will make a most excellent, harmless, and effective cosmetic. It is certainly very easily tried.

(7) Melt one pound of soft soap over a slow fire, with half a pint of sweet oil, and add a teacupful of fine sand. Stir the mixture together until cold.

(8) Use a teaspoonful of powdered borax every morning in the basin of water, when washing the face or hands; also use it when taking a bath.

Sunburn.—(1) Take two drachms of borax, one drachm of Roman alum, one drachm of camphor, half an ounce of sugar-candy, one pound of ox-gall; mix and stir well for ten minutes or so, and repeat this stirring three or four times a day for a fortnight, till it appears clear and transparent. Strain through blotting paper, and bottle up for use. It is said that strawberries rubbed over the face at night will remove freckles and sunburn.

(2) Wash the face at night with either sour milk or buttermilk, and in the morning with weak bran tea and a little eau-de-cologne. This will soften the skin and remove the redness, and will also make it less liable to burn again with exposure to the sun. Bathing the face several times in the day with elder flower water and a few drops of eau-de-cologne is very efficacious.

(3) Put two spoonfuls of sweet cream into half a pint of new milk; squeeze into it the juice of a lemon, add half a glass of genuine French brandy, a little alum and loaf sugar; boil the whole, skim it well, and, when cold, it is fit for use.

Pomade for the Hair.—(1) Ingredients: one quarter pound of lard; two pennyworth of castor oil; scent. Mode: Let the lard be unsalted; beat it up well; then add the castor oil, and mix thoroughly together with a knife, adding a few drops of any scent that may be preferred. Put the pomatum into pots, which keep well covered to prevent it turning rancid.

(2) A flask of salad oil, one and a half ounces of spermaceti, half ounce of white wax; scent as desired. Cut up the white wax and spermaceti into small pieces, and put them into the oven to melt with a small quantity of the oil. When the lumps have disappeared, and all the ingredients are thoroughly amalgamated, pour in the remainder of the oil and the scent, and stir with a spoon until cold.

(3) Three ounces of olive oil, three quarters of a drachm of oil of almonds, two drachms of palm oil, half an ounce of white wax, a quarter of a pound of lard, and three quarters of a drachm of essence of bergamot. This pomade is excellent for strengthening the hair, promoting the growth of whiskers and moustaches, and preventing baldness.

(4) Take one ounce of spermaceti, one ounce of castor oil, four ounces of olive oil, and two pennyworth of bergamot, and melt them together in a pot placed in boiling water, stirring the mixture all the while; when thoroughly mixed, pour the mixture into pots while hot.

The Teeth.—The teeth need brushing at least before going to bed every night, and are better for being cleansed after each meal. Tartar can be re-

moved by using pumice stone reduced to powder, rubbing it on the teeth with a bit of soft wood made into a brush. Where the gums are sensitive, there is nothing better than the chalk and myrrh dentifrice. Where the top of a tooth is very sensitive, wet a bit of chalk and lay it on under the lip. Where the breath is offensive the mouth should be rinsed with water in which an atom of permanganate of potash has been dissolved; just enough should be used to make the water pink. Take care not to swallow any, as it is a poison. Crooked teeth in children can often be straightened, without applying to a dentist, if the parents watch the teeth when coming through, and several times a day press the crooked one into position. Of course where the arch of the mouth is defective, the upper teeth protruding over the under lip, or the under jaw projects, the services of a skillful dentist will be required. It is only after the permanent teeth arrive that such operations are performed.

Toilet Powder.—Just think of it, one of the most deadly poisons known —used because of its cheapness, to add weight to an article applied solely to the delicate skins of women and children. Fearful and incurable skin diseases upon children to whom it has been applied to prevent chafing, led to the discovery. It is safe to discard *all French* toilet powder. Safe preparations are put up in this country, but each mother can make her own, because the best are only perfumed starch. Starch, made perfectly dry, and sifted through the finest sieve, may be used, or a few drops of any desired perfume may be mixed with it. Those who have lavender or other aromatic flowers can fold them in thin paper, and place these with layers of starch, in a box, renewing the flowers every few days, until the starch has absorbed sufficient perfume. The starch will take up a little moisture from the flowers, and it is best to let it be exposed to the sun, until quite dry, and then if at all lumpy, be sifted again.

Rose Bandoline for the Hair.—Of gum tragacanth, six ounces, or one and one-half ounces; of rose water, one gallon, or two pints; of attar of roses, one-half ounce, or one drachm; steep the gum in the water for a day or so; as it swells or forms a gelatinous mass, it must from time to time be well agitated. After about forty-eight hours' maceration, it is then to be squeezed through a coarse, clean linen cloth, and again left to stand for a few days; then pass it through the cloth a second time, to insure uniformity of consistency; when this is the case, the attar of roses is to be thoroughly incorporated. Almond bandoline is made precisely as the above, scenting with a quarter of an ounce of attar of almonds in place of the roses.

Eruptions on the Face.—Dissolve an ounce of borax in a quart of water, and apply this with a fine sponge every evening before going to bed. This will smooth the skin when the eruptions do not proceed from an insect working under the cuticle. Many persons' faces are disfigured by red eruptions caused by a small creature working under the skin. A very excellent remedy is to take the flour of sulphur and rub it on the face dry, after washing it in the morning. Rub it well with the fingers, and then wipe it off with a dry towel. There are many who are not a little ashamed of their faces, who can be cured if they follow these directions.

Chapped Hands.—(1) To cure chapped hands, take common starch and rub it into a fine, smooth powder, put it in a clean tin box, and every time the hands are removed from dish water or hot suds, rinse them carefully in

clean water, and while they are damp, rub a pinch of starch over them, covering the whole surface.

(2) Melt spermaceti, one drachm, with almond oil, one ounce; and add powdered camphor, one drachm. It will be improved by adding a couple of drachms of glycerine, using as much less of the almond oil.

(3) One-half ounce of glycerine with same amount of alcohol. Mix, and add four ounces of rose water. Bottle, and shake well. An excellent remedy for rough or chapped hands.

To Sweeten the Breath.—From six to ten drops of the concentrated solution of chloride of soda in a wineglassful of spring water, taken immediately after the ablutions of the morning are completed, will sweeten the breath by disinfecting the stomach, which, far from being injured, will be benefitted by the medicine. If necessary, this may be repeated in the middle of the day. In some cases the odor from carious teeth is combined with that of the stomach. If the mouth is well rinsed with a teaspoonful of the chloride in a tumbler of water, the bad odor of the teeth will be removed.

Bay Rum.—Saturate one-quarter pound of carbonate of magnesia with oil of bay; pulverize the magnesia, place it in a filter, and pour water through it until the desired quantity is obtained, then add alcohol. The quantity of water and alcohol employed depends on the desired strength and quantity of the bay rum. Another: Oil of bay, ten fluid drachms; oil of pimento, one fluid drachm; acetic ether, two fluid drachms; alcohol, three gallons; water, two and a half gallons. Mix, and after two weeks' repose, filter.

Otto of Roses.—Fill a large glazed earthen jar with rose leaves, carefully separated from the cups; pour upon them spring water, just sufficient to cover them, and set the jar with its contents in the sun for two or three days, taking it under cover at night. At the end of the third or fourth day, small particles of yellow oil will be seen floating on the surface of the water, and which, in the course of a week, will have increased to a thin scum. The scum is the otto of roses; take it up with a little cotton tied to the end of a stick, and squeeze it into a phial.

Essence from Flowers.—Procure a quantity of the petals of any flowers which have an agreeable fragrance; card thin layers of cotton, which dip into the finest Florence or Lucca oil; sprinkle a small quantity of fine salt on the flowers alternately until an earthen vessel or wide-mouthed glass bottle is full. Tie the top close with a bladder, then lay the vessel in a south aspect to the heat of the sun, and in fifteen days, when uncovered, a fragrant oil may be squeezed away, leaving a whole mass quite equal to the high-priced essences.

To Curl the Hair.—There is no preparation which will make naturally straight hair assume a permanent curl. The following will keep the hair in curl for a short time: Take borax, two ounces; gum arabic, one drachm; and hot water, not boiling, one quart; stir, and, as soon as the ingredients are dissolved, add three tablespoonfuls of strong spirits of camphor. On retiring to rest, wet the hair with the above liquid, and roll in twists of paper as usual. Do not disturb the hair until morning, when untwist and form into ringlets.

Black Spots on the Face.—The black spots on the face are not always what are called flesh worms. What are mistaken for them are produced in this way: The skin may be coarse, and the ducts, being large, collect the perspiration, which hardens and blackens, and hence the common supposition of there being grubs or maggots in the skin. The remedy is simple. Clean the part affected by squeezing out the substance that is lodged, and then use a lotion of diluted spirits of wine several times a day, until the blotches have disappeared. If they are really flesh worms take something to purify your blood—sulphur or sarsaparilla

Moth Patches.—(1) It is said that the drinking of hard cider—two or three glasses per day—will remove moth spots. At least, so writes a correspondent who has tried it with success. While drinking the cider let tea and coffee alone.

(2) Moth patches may be removed from the face by the following remedy: Into a pint bottle of rum put a tablespoonful of flour of sulphur. Apply this to the patches once a day, and they will disappear in two or three weeks.

(3) Bathe the face two or three times a day in borax water; a teaspoonful of powdered borax in a basin of warm water.

Cold Cream.—This is a simple and cooling ointment, exceedingly serviceable for rough or chapped hands, or for keeping the skin soft. It is very easily made. Take half an ounce of white wax, and put it into a small basin, with two ounces of almond oil. When quite melted add two ounces of rose water. This must be done very slowly, little by little, and, as you pour it in, beat the mixture smartly with a fork to make the water incorporate. When all is incorporated, the cold cream is complete, and you may pour it into jars for future use.

Scent Powder.—A good receipt for scent powder to be used for wardrobes, boxes, etc., far finer than any mixture sold at the shops, is the following: Coriander, orris root, rose leaves, and aromatic calamus, each one ounce; lavender flowers, ten ounces; rhodium, one-fourth of a drachm; musk, five grains. These are to be mixed and reduced to a coarse powder. This scents clothes as if fragrant flowers had been pressed in their folds.

Walnut Hair Dye.—The simplest form is the expressed juice of the bark or shell of green walnuts. To preserve this juice, a little rectified spirits may be added to it, with a few bruised cloves, and the whole digested together, with occasional agitation for a week or fortnight, when the clear portion is decanted, and, if necessary, filtered. Sometimes, only a little common salt is added to preserve the juice. It should be kept in a cool place.

Lavender Water.—Best English lavender, four drachms; oil of cloves, half a drachm; musk, five grains; best spirits of wine, six ounces; water, one ounce. Mix the oil of lavender with a little spirit first, then add the other ingredients, and let it stand, being kept well corked for at least two months before it is used, shaking it frequently.

To Increase the Growth of Hair.—Take of mutton suet, one pound; best white wax, four ounces; essences of bergamot and lemon, of each, three drachms; oils of lavender and thyme, of each, one drachm. Mix the suet and wax over a gentle fire and then add the perfumes.

To Thicken the Hair.—One quart of white wine, one handful of rosemary flowers, one-half pound of honey, one-quarter pint of oil of sweet almonds. Mix the rosemary and honey with the wine, distill them together, then add the oil of sweet almonds and shake well. When using it, pour a little into a cup, warm it, and rub it into the roots of the hair.

Crimping Hair.—To make the hair stay in crimp, take five cents' worth of gum arabic and add to it just enough boiling water to dissolve it. When dissolved, add enough alcohol to make it rather thin. Let this stand all night and then bottle it to prevent the alcohol from evaporating. This put on the hair at night, after it is done up in papers or pins, will make it stay in crimp the hottest day, and is perfectly harmless.

The Nails.—Great attention should be paid to keeping the nails in good order. They should be brushed at least twice a day, and the skin round the lower part should be kept down by rubbing with a soft towel. The sides of the nails need clipping about once in a week. If they become stained, wash them well with soap, and after rinsing off the soap well, brush them with lemon juice.

Toilet Soap.—Take two pounds of pure beef tallow, two pounds of sal soda, one pound of salt, one ounce of gum camphor, one ounce of oil of bergamot, one ounce of borax; boil slowly an hour; stir often, let it stand till cold, then warm it over, so it will run easily, and turn into cups or molds, dipped in cold water. This is very nice for all toilet purposes, and is greatly improved by age.

Almond Paste.—Take of bleached almonds four ounces, and the white of one egg; beat the almonds to a smooth paste in a mortar, then add the white of egg, and enough rose water, mixed with one-half its weight of spirits of wine, to give the proper consistence. This paste is used as a cosmetic, to beautify the complexion, and is also a remedy for chapped hands, etc.

Hair Wash.—Take one ounce of borax, half an ounce of camphor powder—these ingredients fine—and dissolve them in one quart of boiling water. When cool, the solution will be ready for use. Damp the hair frequently. This wash is said not only to cleanse and beautify, but to strengthen the hair, preserve the color and prevent baldness.

To Make Eau de Cologne.—Rectified spirits of wine, four pints; oil of bergamot, one ounce; oil of lemon, half an ounce; oil of rosemary, half a drachm; oil of neroli, three-quarters of a drachm; oil of English lavender, one drachm; oil of oranges, one drachm. Mix well, and then filter. If these proportions are too large, smaller ones may be used.

Care of the Hair.—To keep the hair healthy, keep the head clean. Brush the scalp well with a stiff brush while dry. Then wash with castile soap, and rub into the roots, bay rum, brandy, or camphor water. This done twice a month will prove beneficial. Brush the scalp thoroughly twice a week. Dampen the hair with soft water at the toilet, and do not use oil.

Pearl Water for the Complexion.—Take castile soap, one pound; water, one gallon. Dissolve; then add alcohol, one quart; oil of rosemary and oil of lavender, of each two drachms. Mix well.

French Milk of Roses.—Two and one-half pints of rose water, one-half pint of rosemary water, two ounces of tincture of storan, two ounces of tincture of benzoin, one-half ounce of esprit de rose. First mix the rose water and rosemary water, and then add the other ingredients. This is a useful wash for the complexion.

Violet Powder.—Wheat starch, six parts by weight; orris root powder, two. Having reduced the starch to an impalpable powder, mix thoroughly with the orris root, and then perfume with otto of lemon, otto of bergamot, and otto of cloves, using twice as much of the lemon as either of the other ottos.

Perfume for Handkerchiefs.—Oil of lavender, three fluid drachms; oil of bergamot, three fluid drachms; extract of ambergris, six minims; camphor, one grain; spirits of wine, one pint. To be well shaken every day for a fortnight, and then filtered.

Bouquet de la Reine.—Take one ounce of essence of bergamot, three drachms of English oil of lavender, half a drachm of oil of cloves, half a drachm of aromatic vinegar, six grains of musk, and one pint and a half of rectified spirits of wine. Distill.

Oil of Roses for the Hair.—Olive oil, one quart; otto of roses, one drachm; oil of rosemary, one drachm; mix. It may be colored by steeping a little alkanet root in the oil (with heat) before scenting it. It strengthens and beautifies the hair.

Shampooing Liquid.—An excellent shampoo is made of salts of tartar, white castile soap, bay rum and lukewarm water. The salts will remove all dandruff, the soap will soften the hair and clean it thoroughly, and the bay rum will prevent taking cold.

Hair Restorative.—A good hair restorative may be made of boxwood leaves, of which take a handful and put into one pint of boiling water; digest for an hour, simmer ten minutes, and then strain. In applying it to the hair rub it well into the roots.

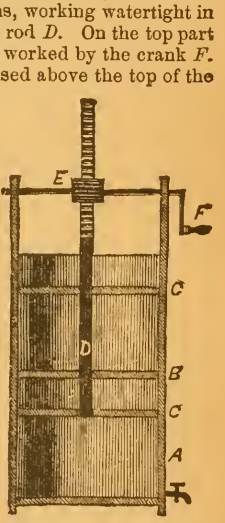
Lip Salve.—Melt a lump of sugar in one and a half tablespoonfuls of rose water; mix it with two tablespoonfuls of sweet oil, a piece of spermaceti half as large as an English walnut; simmer the whole, and turn it into boxes.

Wash for the Hair.—The best wash we know for cleansing and softening the hair is an egg beaten up, and rubbed well into the hair, and afterward washed out with several washes of warm water.

Cure for Chapped Lips.—Dissolve a lump of beeswax in a small quantity of sweet oil—over a candle—let it cool, and it will be ready for use. Rubbing it warm on the lips two or three times will effect a cure.

THE LAUNDRY.

A Washing Machine.—The opinion is now becoming general that the proper way to wash clothes is to alternately fill them with water and press it out, avoiding friction as much as possible. We herewith present a description of a machine for this purpose. The figure is a sectional view. *A* is a cylinder two feet in diameter, made of any suitable material. In the middle of the cylinder will be seen a stationary cylinder head, *B*, which is perforated with holes. *C C* are two movable pistons, working watertight in the cylinder—both of them fastened rigidly to the rod *D*. On the top part of the rod is a rack, which gears into the pinion *E*, worked by the crank *F*. The operation is as follows: The upper piston is raised above the top of the cylinder, and the clothes to be washed are placed therein, with a sufficient quantity of soap and water. On depressing the piston by means of the crank, the upper piston presses all the water out of the clothes, passing through the cylinder head *B*, thence following the lower piston to the bottom of the cylinder. Thus all the water is squeezed out of the clothes. On reversing the direction of the crank the pistons rise, and the lower one forces the water through the stationary head again into the clothes. It is thus depressed and raised alternately, soaking and squeezing the water out of the clothes. A stop-cock should be placed in the side of the cylinder to let off the water when not required.



Washing Lace Curtains.—There are many ways of doing this work; those which are bleached by the use of many of the bleaching powders make the lace beautifully clear and white, but usually injure the fabric; and when possible it is much safer to have them done up at home. The prevailing impression has been that there was some peculiar mystery in bleaching lace of any kind; that the process was tedious and very intricate, and if not done by a professional cleaner the lace was in imminent danger of destruction.

It is not so at all. Once understood, the work is as simple as any washing. Shake all the dust out of the lace curtains when taken down, but be gentle about it to avoid tearing. The shaking will remove the greater part of the loose dirt. Then spread them across two lines near together in the clothes yard, and brush them softly with a clean feather duster. When all has been brushed off, put them, one at a time, into a tub half full of milk-warm water and add two tablespoonfuls of liquid ammonia. Let it remain ten or fifteen minutes, turning it over carefully every minute or two, and squeezing with the hands. This through the ammonia will loosen all the dirt, after which squeeze out gently but as dry as can be done without breaking the meshes. Have ready another tub of tepid water with some

more ammonia, and put the curtain into that immediately. Let it soak while the next curtain is taken through the same process as the first, and so on until all the curtains have been taken through at least three waters, or till the water looks clear, squeezing and washing the curtains with the hands as the work goes on. Ammonia in the two first waters is sufficient, and if not very gray and smoky, it will only be needed in the first.

After taking the curtains through the three waters many starch and blue them, and, without any soap or scalding, prepare to stretch them and pin in shape. But we prefer to put them into a bag, or coarse pillow-case, and scald in clean soapsuds (not very strong) for a few minutes. The suds should be made of very pure soap, and the water, when they are first put in only tepid; then just bring to a boiling heat. While the curtains are scalding prepare two tubs of clean water—one to rinse the curtains when they are taken from the boiler, and the other for the last rinsing. This should be blued; and the starch requires to be blued quite deeply, as, when hung up against the light, lace does not appear blue. The blued water and starch should be strained, that no mote of bluing may escape to settle on the curtains.

Take the curtains from the boiler when slightly scalded, rinse thoroughly, but with a gentle hand, till all the suds are out, then wring or squeeze out, and put through the bluing-water, wring out from that, and prepare to stretch, and pin out smoothly to the original length and width. This must be done when just taken from the water, as lace cannot be stretched when dry. The whole process of washing, scalding, rinsing and stretching should be done as expeditiously as consistent with thorough work, for no other cotton material shrinks so easily.

Many pin a clean sheet on to a carpet, in an unoccupied airy room, and pin the curtains on to the sheet. Every point and scallop should be pulled out and pinned on to the sheet evenly. But that is a very hard way for any one who finds stooping and bending over painful; and we don't think the lace looks as clear, because when pinned on to a carpet there can be no free circulation of air from underneath.

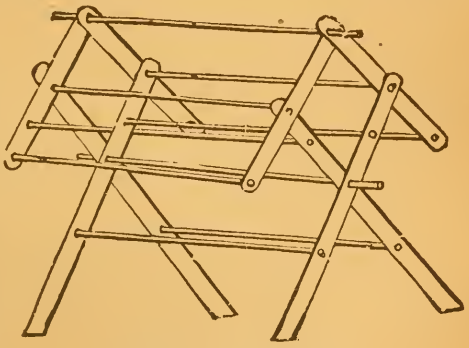
It is easier, and in every way better, to keep on hand four strips of thin boards, about three inches wide, made very similar to quilting-frames, with holes at suitable distances, to increase or diminish the length and breadth to suit the size of the curtains, and strong wooden pins put through the holes to fasten the frames strongly together. Tack, closely, strips of cloth, selvedge edge out, or wide tape, the whole length of the bars. Then place them on chairs so that they will stand firm and steady—out-doors, on a still, bright, sunny day—and pin or baste the curtains to the tape, pulling out and fastening every point in the lace.

Before wetting the curtains do not forget to measure them in length and breath, and mark the measure on the frame they are to be dried on. When washed they must be fastened at both ends first, and then stretched to match this measure. It takes but a little time to dry curtains thus stretched in the sun, and if well rinsed, free from soap, several curtains may be stretched out at the same time. This is a great saving of time; but we always fear the lace will not look as clear as if dried separately. But we have never tried that way. We, however, hear it approved by those who have.

Instead of nailing tape or strips of cloth to the "frame," small-sized galvanized tenter hooks are often driven into the frame on all four sides, and the lace or muslin curtains are caught on to these hooks and thus stretched

out to dry. We do not like this so well as basting the curtains to the tape. We fancy the lace will be more injured on the hooks than it could be if sewed on. Lace should never be ironed. It costs but very little to make these bars, and they will last a life-time if carefully put away when not in use; and the curtains can be made to look quite as well as if done up in a French laundry, and will last much longer. It costs every year twice the expense of this frame to hire curtains done up.

Convenient Clothes Bars.—The bars are two inches wide by one inch thick. Four bars are three feet eleven inches long, and four are one foot eleven inches. The rods are dressed out one inch square, and of the following lengths: Four rods four feet long; two rods four feet two inches long; two rods three feet ten inches long; one rod four feet three inches long for the center, to project three inches at one end; another rod for the top four feet four inches long and to project two inches in order to receive the piece shown in the engraving to regulate the height. It can be shut so as to not occupy more than a foot in width, or spread so as to hang a washing on. A three-fourth inch auger should be used in making. Any one who can use a plane or auger can make them.



CONVENIENT CLOTHES BARS.

To Wash Blankets.—Take half a cake of soap, cut it into small pieces and dissolve it thoroughly in hot water. Pour this into enough cold water to cover the blankets; add two ounces of borax (pulverized dissolves most readily), and put your blankets to soak all night. In the morning take them out and squeeze most of the water out of them and rinse thoroughly in cold water, in which a little borax has been dissolved; put them through a second rinsing water and then through the bluing water. Do not wring or squeeze them this time, but hang them up to drain and dry. The easiest way is to take them, while in the last water, out under the clothes line, as it is not convenient to carry them when full of water. It is best not to double them over the line, but hang by one end or side. Of course you want a sunny day for drying them nicely, and if you put in to soak at night and the next day is stormy, it will not hurt them to soak longer. If the wool is very greasy, use more soap and borax. Fine flannels and baby's crocheted skirts and sacques are nice when washed in this way, and if you use cold water they will not shrink. Vary the proportions of soap and borax to suit the quantity of water. I would not advise you to wash colored goods in this way, as they might fade.

Washing Fluid.—(1) Take one pound of sal soda and half a pound of unslacked lime, and put them in a gallon of water; boil twenty minutes, let it stand till cool, then drain off and put in a small jug or jar; soak your dirty

clothes over night, or until they are wet through, then wring them and rub on plenty of soap, and in one boiler of clothes well covered with water, add a teacupful of the washing fluid; boil half an hour briskly, then wash them thoroughly with suds; rinse, and your clothes will look better than by the old way of washing twice before boiling. This is an invaluable receipt, and it should be tried by every woman who would save time and labor.

(2) For washing alpaca, camel's hair, and other woolen goods, and for removing marks made on furniture, carpets, rugs, etc.: Four ounces ammonia, four ounces white castile soap, two ounces alcohol, two ounces glycerine, two ounces ether. Cut the soap fine, dissolve in one quart of water over the fire; add four quarts of water. When nearly cold, add the other ingredients. This will make nearly eight quarts. It must be put in a bottle and stoppered tight. It will keep good any length of time.

(3) An excellent washing fluid and one that will not injure the finest fabric is made of one bar of Russian soap cut up fine, one tablespoonful of kerosene oil, a half cupful of washing soda and one gallon of water. The night before washday, put your clothes to soak in warm water. In the morning boil the fluid twenty minutes, add whatever cold water is required, for washing the clothes, put in the clothes and boil one-half hour; they are then ready to rinse and starch.

(4) Any one who will take a tablespoonful of kerosene to a gallon of water, along with a small quantity of common yellow soap, brought to a boiling heat, will find a chemical compound which makes clothes as white as snow with very little labor. They are first soaked in warm water as long as convenient, and then boiled in the mixture half an hour, when the dirt wrings out readily. No odor of the oil remains, and the clothes are perfectly clean.

(5) Add one pound of unslacked lime to three gallons of soft, boiling water. Let it settle and pour off. Then add three pounds of washing-soda, and mix with the lime-water. When dissolved, use a large wineglassful to each pailful of water. Add one gill of soft-soap to a pailful of water.

(6) To make washing fluid, take half a pound of sal soda, quarter of a pound of borax, dissolved in one gallon of hot water; let it settle; pour off in bottles. One gill of this mixture with a pint of soft soap, or half a bar of soap dissolved in hot water, is enough for a washing.

(7) Put one pound of saltpeter into a gallon of water, and keep it in a corked jug; two tablespoonfuls for a pint of soap. Soak, wash, and boil as usual. This bleaches the clothes beautifully without injuring the fabric.

To Wash Flannel.—Cut up what soap may be needed and dissolve in a skillet of boiling water. Let it stand on the stove and simmer till every particle is dissolved. Never rub soap on the flannel, or allow a bit to settle on them. Nothing "fulls" flannel so badly as rubbing soap on it, or letting bits of it settle on the cloth. A place on which a bit of soap has lodged or been rubbed will have a different shade from the rest when dried, making the whole garment look spotted.

Take a small tub not quite half full of scalding hot or boiling water. Into this pour enough of the dissolved soap to make a rich suds, also some ammonia, a teaspoonful and a half to ten or twelve quarts of suds is a fair proportion. Stir this and the soap into the hot water till it is all thoroughly incorporated. Then put in the flannels. Two or three articles are enough to soak at one time. Press them well under the water, but turn them over in the suds occasionally while soaking. Let them remain in the water till it is

cool enough to put the hands in without discomfort. While washing keep a good quantity of water at boiling heat on the range for rinsing purposes, and to keep the suds as hot as it can be used. Before one piece is washed and ready to be wrung out fill a small tub half full of clear hot water. Into this stir a little more "bluing" than would be used for cotton or linen. Shake out each piece as soon as washed, quickly, and throw at once into the hot rinsing water.

Rub the flannel as little as possible, but draw it repeatedly through the hands, squeezing rather than rubbing. Harsh rubbing thickens and injures the fabric. Never wring with a wringer, as the pressure mats the nap down so closely as to destroy all the soft, fleecy look of good flannel. Wring with the hands as dry as possible, then rinse and wring out again; and when as dry as it can be made by hand, snap out, stretch and pull out into the true shape; dry in the open air, if possible. Bring in when not quite dry, roll up a short time, and iron while still a little damp, so that each part can be more readily brought into shape. Pressing, when ironing, is better for the flannel than rubbing. It does not make the fabric feel so hard and wiry.

Scarlet flannel is poisonous to some skins if used before washing, and as one is not always sure how one may be affected by it, it is safer to give it a scald in hot water with a little soap—not enough to make a strong suds. Let it stand and soak a few minutes, then wring out and treat like other flannels.

CLOTHES SPRINKLER.

Clothes Sprinkler.—Sprinkling clothes previous to ironing by dipping our hand in a vessel of water and flirting it over the outspread garment is, to say the least, performed in a very inefficient manner, for the clothes are unequally dampened. Consequently, in ironing, some portions of the cloth are quite dry, while other parts are quite too damp. A sprinkler made of tin in the form shown, with its lower part perforated with minute holes, is, when desired for use, placed in a vessel of water; by its own gravity it fills with water; after the sprinkling of each garment it is placed in the vessel to again fill. Old dipper handles properly perforated serve an excellent purpose. This arrangement can also be used in watering delicate plants, sprinkling the carpet, etc.

To Wash Lace.—Washing valuable lace should be a labor of love; time and patience are important requisites to do it well, and it comes especially within the province of the gentlewoman who possesses it. A long wooden board, say two yards by one, will be necessary for deep flounces. For smaller pieces, one yard by half a yard will do, but the larger size is preferable, as several pieces can be done on it at the same time. The board must be covered with thick flannel, and slightly stuffed to form a thick cushion. A good supply of fine, long lace pins, with small round heads, will be required, as well as an ivory punch or an ivory knitting-needle, with a round point, a lobster's claw or a dog's tooth. Before washing, the yellow stains sometimes observable in old lace should be removed by placing the discolored portion on a hot iron, covered with linen moistened with a solution of oxalic acid; the lace should afterward be steeped in luke-warm water. Tepid water expels the starch or stiffening, hot water shrinks the thread, while cold water sets the dirt. Having well soaked the lace, wash it in a lather of

purest white soap and luke-warm water. This must be done with great delicacy of touch, and rubbing must not be attempted; it must be merely dabbed or patted, and pressed between the hands gently to and fro in the water. When the dirt is well out rinse it several times in lukewarm water, and if any stiffness is required pass it through water just sweetened with the finest white sugar candy. In drying, the moisture must be expelled by gentle pressure; hand wringing must never be resorted to for any of the finer kinds of lace.

Doing up Men's Linen.—Many a husband easy to please in all other respects, has had his weekly grumble over "the way this collar sets," or "how this bosom bulges out!" And many a housewife has tried again and again to remedy these faults. A lady explains the difficulty in the following language:

Some time ago my husband used to complain that his linen collars did not set nicely in front. There was always a fullness, which in the case of standing collars was particularly trying to a man who felt a good deal of pride in the dressing of his neck, as it spoiled the effect of his cravat, and often left a gap for the display of either the collar band of the shirt or a half inch of bare skin. While talking with a practical shirtmaker one day, he mentioned his annoyance, and inquired if there was any means of relieving it.

"Yes," answered the man, "the fault lies with your laundress. While doing up your collars she stretches them the wrong way. Damp linen is very pliable, and a good pull will alter a fourteen-inch collar in the twinkling of an eye. She ought to stretch them crosswise, and not lengthwise. Then, in straightening out your shirt bosom, she makes another mistake of the same sort. They also ought to be polished crosswise instead of lengthwise, particularly in the neighborhood of the neck. A lengthwise pull draws the front of the neckband up somewhere directly under your chin, where it was never meant to go, and of course that spoils the set of your collars. With the front of your neckband an inch too high, and your collar an inch too long, you have a most undesirable combination."

The speaker was right. As soon as my husband ordered the necessary changes to be made in the methods of our laundry, a wonderful difference manifested itself in the appearance of that most important part of his clad anatomy, the neck. Let me commend the shirtmaker's hint to other distressed women.

How to Gloss Linen.—Inquiry is frequently made respecting the mode of putting a gloss on linen collars and shirt fronts, like that of new linen. This gloss, or enamel, as it is sometimes called, is produced mainly by friction with a warm iron, and may be put on linen by almost any person. The linen to be glazed receives as much strong starch as it is possible to charge it with, then it is dried. To each pound of starch a piece of sperm or white wax, about the size of a walnut, is usually added. When ready to be ironed, the linen is laid upon the table and moistened very lightly on the surface with a clean wet cloth. It is then ironed in the usual way with a flat-iron, and is ready for the glossing operation. For this purpose a peculiar heavy flat-iron, rounded at the bottom, as bright as a mirror, is used. It is pressed firmly upon the linen and rubbed with much force, and this frictional action puts on the gloss. "Elbow grease" is the principal secret connected with the art of glossing linen.

Washing Made Easy.—To save your linen and your labor pour on half a pound of soda two quarts of boiling water, in an earthenware pan; take half a pound of soap, shred fine, put it into a saucepan with two quarts of cold water, stand it on a fire till it boils, and when perfectly dissolved add it to the former. Mix it well, and then let it stand till cold, when it has the appearance of a strong jelly. Let your linen be soaked in water, the seams and any other dirty part rubbed in the usual way, and remain till the following morning. Get your wash boiler ready, and add to the water about a pint basin full. When lukewarm put in your linen and allow it to boil twenty minutes. Rinse it in the usual way, and that is all which is necessary to get it clean and keep it in good color. The above recipe is invaluable to housekeepers. Give it a trial.

Washing Clothes Without Fading.—Wash and peel Irish potatoes, and then grate them into cold water. Saturate the articles to be washed in this potato water, and they can then be washed with soap without any running of the color. I have taken oil out of carpets saturated with this potato water, when simple cold water would make the color run ruinously; have set the color in figured black muslins, in colored merinos, in ribbons and other silk goods. Often the potato water cleanses sufficiently without the use of soap, but the latter is necessary where there is any grease. In such cases (without soap) I take the grated potato itself and rub the goods with a flannel rag. In woolen goods it is necessary to strain the water, else the particles will adhere, but this is not necessary on goods from which they can be well shaken.

A French Way of Washing Clothes.—A system of washing clothes has been introduced in some French towns which is worthy of special mention. Its economy is so great as to greatly reduce the cost. This is the process: Two pounds of soap are reduced with a little water to a pulp, which having been slightly heated, is cooled in ten gallons of water, to which is added one spoonful of turpentine oil and two of ammonia; then the mixture is agitated. The water is kept at a temperature which may be borne by the hand. In this solution the white clothes are put and left there for two hours before washing them with soap, taking care, in the meantime, to cover the tub. The solution may be warmed again and used once more, but it will be necessary to add a half a spoonful of turpentine oil and another spoonful of ammonia. Once washed with soap, the clothes are put in hot water, and the blue is applied.

This process, it is obvious, saves much labor, much time and fuel, while it gives the clothes a whiteness much superior to that obtained by any other process, and the destructive use of the wash-board is not necessary to clean the clothes from impurities.

Bluing.—Bluing made from the following recipe has been in constant use in many families for several years. It does not injure even the finest clothes, and the cost is trifling compared with any other bluing. The quantity here noted has been known to last a family of six persons a year: Get one ounce of oxalic acid, one ounce of Chinese or Prussian blue (either will do), one quart of soft water. Put in a bottle and shake it well for two or three days after mixing it; after this do not shake it at all. If any of it settles to the bottom you can fill the bottle after using the first water. If when you buy it, it is not powdered, ask the druggist to powder it in a mortar for you. Unless the Chinese or Prussian blue is pure it will not be a success;

it will precipitate and make the clothes spotted. Ask the druggist to warrant it, for if it is all right it is unequaled by any bluing in the market, and it is a matter of great economy to use it; the quantity mentioned costing only about twenty cents.

To Wash Shetland Shawls.—Make a thin lather of boiled soap and water; plunge the shawl in this, and gently strip it through the hand. It must never be rubbed or wrung. When clean, rinse through water without any soap, hang it up for about a minute, shake it gently by each side alternately, pin it out on a sheet exactly square, and if the shawl be of a fine texture it should be lightly sewed down to the sheet by the top of the fringe to prevent it running up; then go over the whole fringe, drawing each thread separate, and laying it straight out. If these directions are carefully attended to the shawls may be washed many times, and each time appear as well as when new. They should never be put into the hands of any but those who are accustomed to wash lace.

Washing Hosiery.—Stockings that are stained or troublesome to clean are improved by being stretched out on a board and scrubbed with a hand-brush. Colored stockings ought to be rinsed quickly and well, and opened by pulling them on the hands on each side, and holding them thus until the toe is reached, then letting them fall, and pinning them by the top and side to the line. Woolen stockings are kept from shrinking if dried on a wooden shape of the right size. These are easily made from shingles of thin boards.

To Wash Colored Cottons.—Boil two quarts of bran in water for half an hour, let it cool, then strain it, and mix the liquor with the water in which the things are to be washed. They will only require rinsing, as the bran will stiffen them sufficiently. For colored muslins, rice-water is very good, as it helps to preserve the color; but, although it makes white muslins clear, it sometimes gives them a yellow tinge. When used it should previously be boiled in the proportion of one pound of rice to one gallon of water. No soap is required.

New Mixture Used in Washing Clothes.—In Berlin, Prussia, the washerwomen use a mixture of two ounces of spirits of turpentine and one quarter ounce of spirits of sal-ammoniac, well mixed together. This mixture is put into a bucket of warm water, in which half a pound of soap has dissolved. Into this mixture the clothes are immersed during the night and the next day washed. The most dirty cloth is perfectly freed from all dirt, and after two rinsings in pure water, the cloth has not the least smell of the turpentine. The cloth does not require so much rubbing, and fine linen is much longer preserved by it.

Whitening Yellow Flannels.—Flannel that has become yellow from being badly washed can be whitened by soaking it for two or three hours in a lather made of one quarter of a pound of curd soap, two tablespoonfuls powdered borax and two tablespoonfuls of carbonate of ammonia, dissolved in five or six gallons of water. Boil the soap in small shavings in water till dissolved, then add to it the other ingredients. Let the flannel lie in it until it looks whiter, then squeeze and press it, and rinse in bluing water, and hang in the hot sun to dry. Iron while it is still damp.

Hints for the Laundry.—If you wish your white clothes to look clear and pure white, always have ready a kettle of boiling water and scald them

thoroughly before putting them in the last rinse-water. Clothes washed ever so clean will look dingy if soapy water is allowed to dry into them. Scalding removes the suds. Prints should be washed out a piece at a time in warm water, rinsed, and hung to dry immediately. But very few colors will bear soaking in hot soapsuds. If you want your flannels to full, wash them in *hot* water, rub well upon a board, using plenty of soap, and rinse in *cold* water. This rule never fails.

To Take Mildew from Clothes.—Mix soft soap with powdered starch, half as much salt, and the juice of a lemon; lay it on the part with a brush; let it lay on the grass, day and night, till the stain comes out. Iron molds may be removed by the salt of lemons. Many stains may be removed by dipping the linen in sour buttermilk, and then drying it in a hot sun; wash it in cold water; repeat this three or four times. Stains, caused by acids, may be removed by tying some pearlash up in the stained part; scrape some soap in cold, soft water, and boil the linen till the stain is gone.

Gum Arabic Starch.—Take two ounces fine white gum arabic and pound it to a powder; next put it into a pitcher and pour on it a pint or more of boiling water, according to the degree of strength you require, and then having covered it, let it stand all night. In the morning pour it carefully from the dregs into a clean bottle; cork and keep it for use. A tablespoonful of gum water stirred into a pint of starch that has been made in the usual manner will give to lawns (either white or printed) a look of newness to which nothing else can restore them after washing.

For Washing Black or Navy Blue Linens, Percales, Etc.—Take two potatoes grated into tepid soft water (first having peeled and washed them), into which put a teaspoonful of ammonia. Wash the goods in this and rinse in cold blue water. Starch will not be needed, and if at all practicable, they should be dried and ironed on the wrong side. It is said that an infusion of hay will preserve the colors of buff linens; an infusion of bran will do the same for brown linens and prints.

To Bleach Linen.—Mix common bleaching powder in the proportion of one pound to a gallon of water; stir it occasionally for three days, let it settle, and pour it off clear. Then make a lye of one pound of soda to one gallon of boiling soft water, in which soak the linen for twelve hours, and boil it half an hour; next soak in the bleaching liquor, made as above; and lastly, wash it in the usual manner. Discolored linen or muslin may be restored by putting a portion of bleaching liquor into the tub wherein the articles are soaking.

To Wash Lawns.—Boil two quarts of wheat bran in six quarts or more of water half an hour. Strain through a coarse towel, and mix in the water in which the muslin is to be washed. Use no soap, if you can help it, and no starch. Rinse lightly in clean water. This preparation both cleanses and stiffens the lawn. If you can, conveniently, take out all the gathers. The skirt should always be ripped from the waist. According to Marion Harland these are best directions.

Hints to Ironers.—Garments to be ironed in cold starch should be immediately dipped in boiling water, and ironed as soon as starched. You will, in this way, have no trouble with flats sticking to the cloth. Another good way is to wet the starch with weak cold suds made from white soap.

Washing Woolens.—If you do not wish to have white woolens shrink when washed, make a good suds of hard soap, and wash the flannels in it. Do not rub woolens like cotton cloth, but simply squeeze them between the hands, or slightly pound them with a clothes pounder. The suds used should be strong, and the woolens should be rinsed in warm water. By rubbing flannels on a board, and rinsing them in cold water, they soon become very thick.

Scorched Linen.—Peel and slice two onions; extract the juice by pounding and squeezing; add to the juice half an ounce of cut fine white soap, two ounces of fuller's earth, and half a pint of vinegar; boil all together. When cool, spread it over the scorched linen and let it dry on; then wash and boil out the linen, and the spots will disappear, unless burned so badly as to break the thread.

To Whiten Linen.—Stains occasioned by fruit, iron rust, and other similar causes, may be removed by applying to the parts injured a weak solution of the chloride of lime—the cloth having been well washed—or of soda, oxalic acid, or salts of lemon, in warm water. The parts subjected to this operation should be subsequently well rinsed in soft clear warm water, without soap, and be immediately dried in the sun.

To Prevent Streaking.—Do not let your laundress or washerwoman put clothes into the bluing water until they have been well shaken; if tossed in while folded, as they come through the wringer they are almost certain to be streaked with bluing, and although after repeated washings these streaks will come out, every one knows how aggravating it is to use napkins or handkerchiefs that show traces of careless washing.

Washing Merinos and Silk.—The following directions for washing merinos, lambswool and silk under-clothing may be useful: Use one pound of dissolved soap in four gallons of warm water, in which well rinse the articles to be washed, drawing them repeatedly through the hand, wring them as dry as possible to remove the soap; rinse them again briskly in clean, lukewarm water; wring and stretch them to their proper shape, and dry in open air if possible.

To Wash a Muslin Dress.—Make a good lather, and wash the muslin in cold water, never putting it into warm water, even to rinse it. If the muslin is green, add a wineglassful of vinegar to the water in which it is rinsed; if lilac, the same quantity of ammonia. For black and white muslins, use a small quantity of sugar of lead.

To Remove Rust from Linen.—Dissolve an ounce of oxalic acid in a pint of water, apply liberally to the spots of iron rust, then expose them to the sun's rays for half a day. The same will remove ink stains, but in either case it must have the *first* chance—that is, before soap suds or any other application. Label the bottle *poison!*

To Wash a Cambric Handkerchief.—To wash a fine cambric handkerchief, embroidered in colored silks, so that the colors do not run, the secret is to wash in a soap lather very quickly, wring thoroughly and then iron, so that it dries at once. There should be no soaking, and the embroidered corner should be kept out of the water as much as possible. A little alum in the water will make the process more sure.

To Prevent Spotting.—A teaspoonful of black pepper will prevent gray or buff linens from spotting, if stirred into the first water in which they are washed. It will also prevent the colors running, when washing black or colored cambrics or muslins, and the water is not injured by it, but just as soft as before the pepper was put in.

To Prevent Lumps in Starch.—To keep flour starch from lumping, mix the flour with water first, then remove the boiling water from the fire for a minute before stirring in the mixture, or it will cook into lumps before it reaches the bottom. It is well to remember this in making gruel, corn-starch, etc.

Iron Rust.—Iron rust, it is said, may be removed by tying a little cream of tartar in the stained spot before putting the cloth to boil. If this does not succeed, thicken lemon juice with equal parts of salt and starch, add some soft soap, apply the mixture to the cloth, and lay it in the hot sun. Renew the application several times.

To Make Potato Starch.—Grate six medium-sized potatoes and mix thoroughly with one gallon of water; strain through a coarse towel, let settle, drain off the water, and turn on another gallon of clear water, and let settle again; drain again, put in an earthen dish, and set in a warm place (not too warm) to dry. Use same as corn-starch for starching clothes.

Towels Should be Thoroughly Dried.—Many persons iron towels, fold them and put them away before they are thoroughly dry. This is an error, and sometimes leads to results not expected. In their damp condition there is a mold which forms on them called oidium, one variety of which causes numerous skin diseases.

To Save Soap.—The addition of three-quarters of an ounce of borax to a pound of soap, melted in without boiling, makes a saving of one-half in the cost of soap, and three-fourths the labor of washing, and improves the whiteness of the fabrics; besides, the usual caustic effect is removed, and the hands are left with a peculiar soft and silky feeling, leaving nothing more to be desired by the most ambitious washerwoman.

To Whiten Yellow Linen.—Linen garments which have become yellow from time, may be whitened by being boiled in a lather made of milk and pure white soap, a pound of the latter to a gallon of the former. After the boiling process the linen should be twice rinsed, a little blue being added to the last water used.

Alum in Starch.—For starching muslins, ginghams, and calicoes, dissolve a piece of alum the size of a shellbark, for every pint of starch, and add to it. By so doing the colors will keep bright for a long time, which is very desirable when dresses must be often washed, and the cost is but a trifle.

To Prevent Calico from Fading.—To render the colors of cotton fabric permanent, dissolve three gills of salt in four quarts of water; put the calico in while hot, and leave it till cold; it will not fade by subsequent washing.

To Prevent the Iron from Sticking.—A spoonful of kerosene oil put into cold starch will prevent the iron from sticking.

To Restore Faded Blue Stockings.—Pale blue stockings which have faded can have the color restored by dipping into hot water in which common bluing has been poured and some lumps of alum are dissolved. Old white stockings can be colored in this way and do a good deal of service.

To Wash Colored Table Linen.—To wash colored table linen use tepid water, with a little powdered borax; wash quickly, using but little soap, and rinse in tepid water containing boiled starch; dry in the shade, and when almost dry, iron.

To Cleanse Black Cashmere.—To clean black cashmere, wash in hot suds in which a little borax has been placed. Rinse in bluing water—very blue—and iron while damp. If carefully done the material will look equal to new.

To Clean Rusty Flat-Irons.—Beeswax and salt will make your rusty flat-irons as clean and as smooth as glass. Tie a lump of wax in a rag and keep it for that purpose. When the irons are hot, rub them first with the wax rag, then scour them with a paper or cloth sprinkled with salt.

To Clean White Worsted Goods.—For cleansing white worsted hoods, and clouds, or nubias, rub them thoroughly with wheat flour, then shake well, to remove the flour, and they will have all the clear, airy appearance of new.

To Iron a Calico Dress.—Never iron a calico dress on the right side; if ironed smoothly on the wrong side there will be no danger of white spots and gloss, which gives a new dress "done up" for the first time the appearance of a time-worn garment.

For Taking Out Scorch.—If a shirt bosom or any other article has been scorched in ironing, lay it where bright sun will fall directly on it. It will take it entirely out.

HINTS AND HELPS.

For the Removal of Stains and Spots.—The following methods of removing spots and stains from clothing are given on the authority of high chemical and textile authorities. They are believed to be trustworthy:

Matter Adhering Mechanically.—Beating, brushing and currents of water, either on the upper or under side.

Gum, Sugar, Jelly, etc.—Simply washing with water at a hand heat.

Grease.—White goods, wash with soap or alkaline lyes. Colored cottons, wash with lukewarm soap lyes. Colored woolens, the same or ammonia. Silks, absorb the grease with French chalk or fuller's earth, and dissolve away with benzine or ether.

Oil Colors, Varnish, and Resins.—On white or colored linens, cottons or woolens, use rectified oil of turpentine, alcohol, lye and soap. On silks, use benzine, ether and mild soap, very cautiously.

Stearine.—In all cases, use strong, pure alcohol.

Vegetable Colors, Fruit, Red Wine and Red Ink.—On white goods, sulphur fumes or chlorine water. Colored cottons and woolens, wash with lukewarm soap-lye or ammonia. Silk, the same, but more cautiously.

Alizarine Inks.—White goods, tartaric acid, the more concentrated the older the spots are. On colored cottons and woolens, and on silks, dilute tartaric acid should be applied cautiously.

Blood and Albuminoid Matters.—Steeping in lukewarm water. If pepsin or the juice of Carica papaya can be procured, the spots are first softened with lukewarm water, and then either of these substances is applied.

Iron Spots and Black Ink.—White goods, hot oxalic acid, dilute muriatic acid, with little fragments of tin. On fast dyed cottons and woolens, citric acid cautiously and repeatedly applied. Silks, impossible.

Lime and Alkalies.—White goods, simple washing. Colored cottons, woolens and silks are moistened, and very dilute citric acid is applied with the finger end.

Acids, Vinegar, Sour Wine, Must, Sour Fruits.—White goods, simple washing, followed up by chlorine water if a fruit color accompanies the acid. Colored cottons, woolens and silks are very carefully moistened with dilute ammonia, with the finger end. (In case of delicate colors, it will be found preferable to make some prepared chalk into a thin paste with water, and apply it to the spots.)

Tannin from Chestnuts, Green Walnuts, etc., or Leather.—White goods, hot chlorine water and concentrated tartaric acid. Colored cottons, woolens, and silks, apply dilute chlorine water cautiously to the spot, washing it away, and reapplying it several times.

Tar, Cart-wheel Grease, Mixtures of Fat, Resin, Carbon and Acetic Acid.—On white goods, soap and oil turpentine, alternating with streams of water. Colored cottons and woolens, rub in with lard, let lie, soap, let lie again, and treat alternating with oil of turpentine and water. Silks the same, more carefully, using benzine instead of oil of turpentine.

Scorching.—White goods, rub well with linen rags, dipped in chlorine water. Colored cottons, re-dye if possible; in woolen, raise a fresh surface. Silks, no remedy.

Coloring Recipes.—In using the following recipes remember that the goods should always be wet in hot soapsuds before they are put into the dye. Be very careful to have the materials thoroughly dissolved and keep the dye hot, constantly stirring the goods, lifting them up to the air and turning them over.

Brown.—For five pounds of goods allow one pound of catechu and two ounces of alum, dissolved in sufficient hot water to wet the goods. Put this in a brass kettle or tin boiler on the stove, and when it is boiling hot put in the goods and remove it from the stove. Have ready four ounces of bi-chromate of potash dissolved in hot water in a wooden pail. Drain the goods from the catechu and dip them into the bi-chromate of potash, then back into the catechu again. Proceed in this way, dipping into each alternately until the required shade is produced. This colors a nice brown on cotton, woolen, or silk.

Blue (*on cotton*).—Dissolve four ounces of copperas in three or four gallons of water. Soak the goods thoroughly in this, and then drain and transfer to a solution of two ounces of prussiate of potash in the same quantity of water. Lift the goods from this and put them to drain, then add to the prussiate of potash solution one-half ounce of oil of vitriol, being careful to pour in a few drops only at a time; stir thoroughly, return the goods, and as soon as of the desired shade rinse them in clear water and dry. This will color five pounds.

Yellow (*on cotton*).—For five pounds of goods, dissolve one pound of sugar of lead in enough water to thoroughly saturate the goods, and one-half pound of bi-chromate of potash in the same quantity of water in a separate vessel. Dip the goods well, and drain in each alternately until the desired shade is secured, then rinse and dry. If an orange is desired, dip the yellow rags into strong, hot lime water before rinsing.

Green (*on cotton*).—First color blue, and then proceed as in yellow.

Turkey Red (*on cotton*).—For four pounds of cloth, take one pound of sumac in enough soft water to cover the cloth in a tub, soak over night, wring out and rinse in soft water. Take two ounces of muriate of tin in clear soft water, put in the cloth and let it remain fifteen minutes. Put three pounds of bur wood in cold soft water, in a boiler on a stove, and nearly boil, then partly cool, then put in the cloth and boil one hour. Take out the cloth and add to the water in the boiler one ounce of oil of vitriol, put in the cloth and boil fifteen minutes. Rinse in cold water.

Dark Brown.—For dark brown, four ounces of blue vitriol, two pounds of cutch, and six ounces of bi-chromate of potash. This is for ten pounds of cloth. Put the cutch in an iron kettle, in cold water enough to cover the cloth, heat until dissolved, dissolve the vitriol, and add it to the dye, put in the cloth and scald it an hour or more. Wring it from the dye, dissolve the bi-chromate of potash in boiling water in brass, and put in the cloth for fifteen minutes.

Canary (*on cotton*).—Take one-half pound of sugar of lead, and dissolve it in hot water. Dissolve one-fourth pound of bi-chromate of potash in cold water in a wooden vessel. Dip the goods first in the lead water, then in the potash, so continuing until the color suits. This quantity will color five pounds of rags.

Several Ways to Clean and Polish Brass or Copper.—1. First remove all the stains, by rubbing the brass with a flannel dipped in vinegar; then polish with a leather and dry rotten-stone.

2. Rub the surface of the metal with rotten-stone and sweet oil, then rub off with a piece of cotton flannel, and polish with a piece of soft leather. A solution of oxalic acid rubbed over brass soon removes the tarnish, rendering the metal bright. The acid must be washed off with water, and the brass rubbed with whiting and soft leather. A mixture of muriatic acid and alum dissolved in water imparts a golden color to brass articles that are steeped in it for a few seconds.

3. Brass ornaments should be first washed with a strong lye made of rock alum, in the proportion of one ounce of alum to a pint of water. When dry, rub with leather and fine tripoli. This will give to brass the brilliancy of gold.

4. Copper utensils or brass articles may be as thoroughly cleaned and look as bright by washing them with a solution of salt and vinegar as by using oxalic acid, and the advantage of running no risk of poisoning either children or careless persons. Use as much salt as the vinegar will dissolve, and apply with a woolen rag, rubbing vigorously, then polish with pulverized chalk, and the article will look like new, with little labor, as the acid of the vinegar is very efficient in removing all stains from either copper or brass.

5. The quickest and easiest way to brighten copper or brass, is to wet a cloth in a strong solution of oxalic acid, and rub till it is clear, then dip a dry flannel into tripoli or prepared chalk, and rub it well.

6. A good paste for cleaning brass may be made by mixing one part oxalic acid and six parts rotten stone, with equal parts of train oil and spirits of turpentine, making a thick paste of the whole.

7. Clean brass with a solution made by dissolving one tablespoonful oxalic acid and two tablespoonfuls tripoli in a half pint of soft water. Apply with a woolen rag, and after a few minutes wipe dry and polish.

8. Wash with warm water to remove grease, then rub with a mixture of rotten-stone, soft soap, and oil of turpentine, mixed to the consistence of stiff putty. The stone should be powdered very fine and sifted; and a quantity of the mixture may be made sufficient to last for a long time. A little of the above mixture should be mixed with water, rubbed over the metal, then rubbed briskly with a dry, clean rag or leather, and a beautiful polish will be obtained.

Protection Against Moths.—In May the clothes-moth begins to fly about our rooms. It is a small, light, buff-colored "miller," dainty and beautiful on close inspection. Its highest mission seems to be to teach us to set our affections only upon incorruptible treasures which "moth and rust cannot destroy." But it is necessary to keep a sharp lookout for the safety of our furs and flannels, and we must wage war upon it. In the first place we must carefully put away everything we can, upon which it will lay its eggs. If we pack away our furs and flannels early in May, before the moth has begun to lay its eggs, and leave them in boxes and bags so tight that the flying moth cannot squeeze in, no further precaution is necessary. Clean paper bags are recommended for this purpose—those used for flour and meal bags. They should be without holes or opening anywhere. These bags, when filled and closed firmly, may be put away on closet shelves or in loose boxes, without danger to their contents, so far as moths are concerned.

without need of camphor or other strong odors to drive moths away. Furs are usually sold in boxes in which they may be kept. Beat them well when you finally put them away for the season. If you delay putting them away until June, examine the furs well, and shake and beat them very thoroughly, in order that any moth eggs that may possibly have been laid in them may be thoroughly removed or killed. Furs sealed up early in May need no camphor or tobacco or other preventive. Muff and tippet boxes should be tied up securely in bags, or made safe by mending holes and pasting a strip of paper around the juncture of the cover with the box below, so as to close all openings. Woolen garments must not hang in closets through the summer, in parts of the country where moths abound. They should be packed away in tight trunks or boxes, or sealed up in bags. Woolen blankets must be well shaken and carefully put away, unless they are in daily use. Early in June the larvæ of the moth begin their ravages, and then, unless you dwell in places where moths are not found, look sharp, or you will find some precious thing that you have forgotten—some good coat unused for a few weeks, or the woolen cover of a neglected piano, already more or less riddled by the voracious moths. It is their nature to eat until they have grown strong enough to retire from the eating business, and go into the chrysalis condition.

Some things cannot be well packed away in tight boxes and bags, and among these it is well to scatter small lumps of camphor or clippings of Russia leather. Some use tobacco, though I think camphor is usually preferred. It is said that powdered black pepper, scattered under the edge of carpets, will preserve them from attacks.

Several Ways to Destroy Ants.—Put red pepper in the places the ants frequent the most, and scrub the shelves or drawers with strong carbolic soap.

A small bag of sulphur kept in a drawer or cupboard, or saucers of olive tar set where they are, will drive them away.

A string wet in kerosene oil and tied around sugar barrels, lard cans, preserves, etc., is said to keep away ants. The string should be wet with the oil every few days.

Ants may be driven away by putting Scotch snuff wherever they are in the habit of going for food.

A small spray of wormwood if placed on buttery shelves, will, it is said, destroy or drive away ants.

Persons who are troubled with ants in their houses may get rid of them by rubbing the shelves with gum camphor. Two applications will be sufficient, with a week intervening.

A strong solution of carbolic acid and water, poured into holes, kills all the ants it touches, and the survivors immediately take themselves off.

Ants that frequent houses or gardens may be destroyed by taking flour of brimstone half a pound, and potash four ounces; and set them in an iron or earthen pan over the fire until dissolved and united; afterward beat them to a powder, and infuse a little of this powder in water—and wherever you sprinkle it the ants will die or leave the place.

Red ants may be banished from a pantry or store-room by strewing the shelves with a small quantity of cloves, either whole or ground. We use the former, as not being so likely to get in the food placed upon the shelves. The cloves should be renewed occasionally, as after a time they lose their strength and decay.

To Make an Æolian Harp.—This instrument, when placed in a window in a draft of air, produces the most pleasing music. We here give directions whereby any one may construct one for himself: Length, thirty-two inches by six inches; depth, one and three-quarter inches. The strings are attached to the small hooks at the end, corresponding to the pegs. The strings must be about the thickness of the first string of the violin. These strings answer well, but if too expensive the small gut used by whip manufacturers may be used. The bottom plank of the harp should be oak, three-quarters of an inch thick, length three feet, breadth ten inches. The bridges may be any sonorous wood (but steel will give the best sound), half an inch in height, cut angular to a blunt point. They must not be flattened down, but must be made to fit very flat to the bottom board, or it will jar and never play well. This is the great defect in all harps made by amateurs. The ends of the harps should be oak, one inch thick, and must be fixed very firmly to the bottom board, but not with metal screws or glue; and in these the pins are fixed for tightening the strings. Use fiddle pins, half at each end. The top should be half an inch thick, and sycamore wood is the best, and may be polished; it should be very slightly fastened on, for it has to be removed every time to tune. Common catgut does nearly as well as German. Get as thick a string as you can for one side, and a thin one for the other; then graduate them from the thick to the thin, so as not to have two alike. They are in general tuned to treble C, but it is preferable to tune to low C, and then each string an octave higher. This is easily altered, if desirable. The instrument must be very strong in all respects, for the strings exert almost incredible strength. The position for placing the harp at the window to be with the upper surface inclined towards the draft of air.

Staining Woods.—*Rosewood.*—Boil eight ounces of logwood in three pints of water until reduced to half; apply it boiling hot two or three times, letting it dry each time. Put in the streaks with a camel's hair brush dipped in a solution of copperas and verdigris in a decoction of logwood.

Light Mahogany.—Brush over the surface with diluted nitrous acid, and when dry apply with a soft brush the following: Four ounces of dragon's blood, one ounce of carbonate of soda, three pints of alcohol. Let it stand in a warm place, shake it frequently and then strain.

To Stain Musical Instruments.—Boil one pound of ground Brazil wood in three quarts of water for one hour; strain it, then add half an ounce of cochineal; boil a half hour longer. This makes a crimson stain.

Ebony.—Wash the wood several times with a solution of sulphate of iron; let it dry, then apply a hot decoction of logwood and nutgalls. When dry wipe it with a wet sponge; and when dry again polish it with linseed oil.

Black Walnut.—Pine may be stained to represent black walnut in the following manner: Put pulverized asphaltum into a bowl with about twice its bulk of turpentine and set where it is warm, shaking from time to time until dissolved; then strain and apply with either a cloth or a stiff brush. Try a little first, and if the stain be too dark, thin it with turpentine. If desirable to bring out the grain still more, give a coat of boiled oil and turpentine. When the wood is thoroughly dry, polish with a mixture of two parts shellac varnish and one part boiled oil. Apply by putting a few drops at a time on a cloth and rubbing briskly over the wood.

Oak.—A very fair oak stain may be produced by equal parts of potash and pearlash, say two ounces of each to about a quart of water. Keep it

corked up in a bottle, and it is always ready for use; if it strikes too deep a color, add more water.

Staining with Iodine.—Wood may acquire an oak, walnut, or cherry tree color by staining it with ordinary tincture of iodine diluted with spirit until the exact shade is obtained. While shellac must be added to the iodine solution if the stain is to be made permanent, or the wood after the stain is applied may be French polished. The iodine may be laid on with a rag or a brush.

Purple.—Boil a pound of chip logwood in three quarts of water for an hour; then add four ounces of alum.

Blue.—Boil four parts of alum with eighty-five parts of water.

Hanging Wall Paper.—There are many housekeepers who have one or more rooms they would like to re-paper, but are kept from doing as much of this kind of work as they would like on account of the expense of getting a professional paper-hanger to put the paper on. Any one who takes the pains to notice, can soon learn to put on paper as well as the best paper-hanger. In the first place, you can often find among the cheap papers one or more lots that look just as well, and are of as good quality as the more expensive ones. When you have got your paper home, trim off the edge on the right side, as it is better for an inexperienced hand to commence at the left side of a door or window, and go toward the left. When you are ready to begin, make your paste with boiling water, and let it boil about as long as common starch, and it should be no thicker than starch after it is cold. Let it cool and strain it through a common salt sack to take out the lumps. Then take a piece of washing soda as large as a walnut with the hull off, dissolve it in water, and put it in the paste and you need not use any glue or anything else whatever. Let an assistant hold the paper up to the wall, so that it will match with the piece already on, and cut it off the right length, always half an inch short, as it will stretch that much. Lay the paper wrong side up on a large table; let your help hold one end while you put on the paste quickly and evenly with a whitewash brush. Be sure to get every part covered. Take hold of the upper end, while your assistant takes the lower end, fasten it at the top, then sweep it down with a soft broom or brush, pick all windy places with a pin, and pat gently with a soft cloth. If it should become fast at the bottom too soon for the rest, pull it out carefully from the wall and replace it again. Paper put on with washing soda in the paste will not crack and come loose on greasy walls, as it often does without it. Try this plan, and your rooms will look nice and new with but little expense.

Table Etiquette.—There is nothing so disagreeable as careless and untidy table-manners; and to acquire graceful and pleasing habits while eating, sometimes takes years of practice. But it can be done; we see everywhere ladies and gentlemen, and sometimes children, who show their good breeding by their conduct at the table. To begin to make yourselves like these, the first thing to do is to sit down and think how you really behave at the table. Are your hands and nails, and face clean, and hair brushed back smoothly? Do you seat yourself quietly, and remember to put on your napkin? Do you sometimes put your knife in your mouth, instead of a fork or spoon? Do you pour your tea in your saucer, instead of drinking from the cup? How do you pass your plate, if you are to be helped a second time? The best way is to hold your knife or fork in your hand, and then it will not fall on the cloth.

Then about passing articles of food: Do you reach over another person's plate, or stand up to reach something not near at hand, and knock over a glass or cruet in the attempt? Do you eat fast and loud, and put large pieces in your mouth, or speak with food unchewed, or pick your teeth? Oh, I hope none of these, for any one of them would make you appear impolite and uncultivated. And then you remember not to whisper, yawn, or stretch, or touch the hair, or blow the nose. If it is necessary to use your handkerchief, do it so quietly that no one will notice it; but this should be done before you come to the table. And if there are bones, cherry pits, and things that cannot be swallowed, do not spit them on the plate, but put them on your spoon, and then on your plate.

Will you think of these hints the next time you sit down to your dinner, and avoid them? And remember that courtesy at the table is as indispensable as away from it, and if you practice it at home, you will not have to put it on when you are away, it will be so natural and easy for you.

To Can Corn, Beans, Etc.—After stripping off the husks and picking off the silk, slice off carefully about half or two-thirds of the corn, with a sharp knife; then, with the back of the blade, press or scrape off that part of the kernels left on the cob. This prevents cutting of the cob. Fill the can about one-third, and with the small end of a potato masher, or other stick, gently pack it down; put in more corn and pack again, and continue until the can is full to the very top. Put on the rubber, and screw the top on very tight. Put some cloth, hay or straw in the bottom of the wash boiler and on it set (or lay) the filled cans. Fill the boiler with cold water, being careful to cover the cans with it; set over the fire, and boil for three hours or more. Do not fear that the cans will burst, even if very tightly screwed down. When you take them out, try if it is possible to screw the cover on more securely. After the jars are cool, wrap each one in paper, and set away in the dark. This is essential. This process succeeds perfectly, absolutely without a failure. Succotash is put up in the same way, and so are green beans and string beans. Peas you cannot pack—shake down very closely- put on rubbers, screw on cover, and boil in the same manner as directed for the corn. They will shrink in the can—corn will not if packed hard.

Furniture Polish.—(1) Take beeswax and turpentine in the proportion of two ounces of the former to half a pint of the latter. Put the turpentine in a tin basin and cut the beeswax in small pieces and put in, then put in the oven when not very hot, so it (the wax) will gradually melt; stir it constantly. Apply to the furniture with a piece of woolen rag (a piece of broadcloth is best for the purpose), and have another piece to rub with. Don't be afraid to use plenty of "elbow grease."

(2) One-third of spirits of wine, one-third of vinegar and one-third of sweet oil; or rather more of the last. Shake the bottle well daily for three weeks; it is then fit for use, but the longer it is kept the better it is. The furniture must be rubbed till the polish is dry. Use every two or three months, and rub the furniture over daily when dusted. For dining-room tables and sideboards, use it every week; it makes them beautifully bright.

(3) If you wish one of the simplest and best, get a pint bottle and fill it with equal parts of boiled linseed oil and kerosene oil; any druggist has the former; mix and apply with a flannel, and rub dry with a second flannel.

It will remove all scratches and white marks made by bruising. Destroy the rags or keep in open sight, as oiled cloths have been known to ignite spontaneously.

(4) Into one pint of linseed oil put half a pound of treacle and a glass of gin; then, stirring well, apply sparingly with a linen rag, and if rubbed until quite dry with linen cloths, this mixture will produce a splendid gloss. Eating tables should be covered with oilcloth or baize, to prevent staining, and be instantly rubbed when the dishes are removed.

(5) Make a mixture of three parts of linseed oil and one part spirits of turpentine. It not only covers the disfigured surface, but restores wood to its original color, and leaves a lustre on the surface. Put on with a woolen cloth, and when dry rub down with woolen.

(6) A nice furniture polish is made by mixing boiling linseed oil and white varnish, using one-fourth varnish to three-fourths of the oil. Apply with a flannel, rubbing thoroughly, and afterwards rubbing with dry flannel or chamois skin.

(7) Equal quantities of common wax, white wax, white soap, in the proportion of one ounce of each to pint water. Cut the above ingredients fine, and dissolve over a fire until well mingled.

A Very Cheap Bed Covering.—The *American Agriculturist* says: Many years ago, in one of the severe winters when there was much hardship among the poor, a city paper suggested that old newspapers, spread over the bed, would form an excellent substitute for blankets and coverlets. This brought upon the journal a great deal of harmless ridicule from other papers, but it brought comfort to many a poor family. In the matter of bed-clothing, especially, we are apt to associate warmth with weight, and do not consider that there is no warmth in the coverings themselves, but that they merely prevent the heat of the body from passing off. Whatever is a poor conductor of heat will make a warm covering. Paper itself is a poor conductor, but still poorer are the thin layers of air that are confined when two or three newspapers are laid upon one another. A few newspapers laid over the bed will keep one much warmer than some of the heavy, close woven blankets. We do not propose newspapers as a substitute for blankets and comforters, but it is one of those makeshifts that it is well to know. In traveling one may, by the aid of a few papers, secure a comfortable rest in a thinly-clad bed, and if we cannot afford to give a destitute family a blanket or a comforter, we may show them how to increase the usefulness of their thin coverings by stitching a few layers of newspapers between them. It may be well to remind those who grow window plants that, by removing them away from the window and arranging a cover of newspapers over them, they may be preserved from harm in severely cold nights. With the plants as with ourselves, it is not so much that cold comes in as that the heat goes off, and often a slight protection will prevent the escape of heat.

What an Old Housekeeper has Learned.—"Never too old to learn," and here are a few of the things we have learned at our house:

That ripe cucumbers make a good sweet pickle.

That a piece of cork is better than cloth for applying brick to knives.

That clabbered milk is better than water for freshening salt fish.

That people who chew plenty of good beef and eschew pork are sensible.

That apples which take a long while to bake, should have a little water in the pan.

That salt pork will be nearly as nice as fresh, if soaked in sweet milk and water, equal parts.

That if we wish to prolong our lives we should always put one day between washing and ironing.

That liver should be thrown into boiling water after being sliced thin and then fried in lard or dripping.

That pie crust will not be soggy if it is brushed over with the white of an egg before the fruit is put in.

That half a cup of vinegar in the water will make an old fowl cook nearly as quick as a young one, and does not injure the flavor in the least.

That a tough beefsteak may be made eatable by mincing it pretty fine with a chopping-knife and cooking quickly in a pot with a close cover, to prevent the steam from escaping.

To Keep Apples.—1. Having selected the best fruit, wipe it perfectly dry with a fine cloth, then take a jar of suitable size, the inside of which is thoroughly coated with cement, and having placed a layer of fine sand perfectly dry at the bottom, place thereon a layer of the fruit—apples or pears, as the case may be—but not so close as to touch each other, and then a layer of sand; and in this way proceed till the vessel is full. Over the upper layer of fruit a thick stratum of sand may be spread and lightly pressed down with the hands. In this manner choice fruit perfectly ripe may be kept for almost any length of time, if the jar be placed in a situation free from moisture.

2. Take fine dry sawdust, preferably that made by a circular saw from well seasoned hard wood, and place a thick layer on bottom of a barrel. Then place a layer of apples, not close together and not close to staves of the barrel. Put sawdust liberally over and around, and proceed until a bushel and a half, or less, are so packed in each barrel. They are to be kept in a cool place.

The Best Kind of Beds.—Do you sleep upon a feather bed? We hope not. Years ago a feather bed was supposed to be an important part of a housekeeping outfit. If you have a feather bed, put it in the spare room, lock the door, and loose the key. A curled-hair mattress of the best quality makes one of the most desirable couches, but curled hair is expensive and all cannot afford it. The next best thing, indeed, almost as good, is afforded by that plant, so dear to every American farmer—Indian corn. Whoever grows corn, need not lack for the most comfortable of beds. We are aware that ticks are sold filled with husks with the stem part left on. A bed of this kind is not the kind of husk bed we have in mind. To make the very best possible husk bed, save the husks from the green corn as it is daily used. The husks are coarse, and should be slit. An old-fashioned hatchet, where there is such an implement, answers well, but a substitute can be made by driving a few large nails through a board, and filing them sharp. Drawing the husks across these will slit them into shreds an inch or less wide. An old carving fork may be used to slit the husks. Then put them to dry in a garret or some airy loft. If the green-corn season is past, then, at the regular husking of the field crop, secure a stock for mattresses. Reject the weather-worn outer husks, taking only the thin, papery ones.

Artificial Gold.—This is a new metallic alloy which is now very extensively used in France as a substitute for gold. Pure copper, one hundred parts; zinc, or, preferably, tin, seventeen parts; magnesia, six parts; sal-

ammoniac, three-sixths parts; quick-lime, one-eighth part; tartar of commerce, nine parts, are mixed as follows: The copper is melted first, and the magnesia, sal-ammoniac, lime and tartar are then added separately, and by degrees, in the form of powder; the whole is now briskly stirred for about half an hour, so as to mix thoroughly; and then the zinc is added in small grains by throwing it on the surface, and stirring until it is entirely fused; the crucible is then covered, and the fusion maintained for about thirty-five minutes. The surface is then skimmed, and the alloy is ready for casting. It has a fine grain, is malleable, and takes a splendid polish. It does not corrode readily, and for many purposes is an excellent substitute for gold. When tarnished, its brilliancy can be restored by a little acidulated water. If tin be employed instead of zinc, the alloy will be more brilliant.

To Dye Feathers.—*Black.*—Immerse for two or three days in a bath, at first hot, of logwood, eight parts, and copperas or acetate of iron, one part.

Blue.—With the indigo vat.

Brown.—By using any of the brown dyes for silk or woolen.

Crimson.—A mordant of alum, followed by a hot bath of Brazil wood, afterwards by a weak dye of cudbear.

Pink or Rose.—With saf-flower, or lemon juice.

Plum.—With the red dye, followed by an alkaline bath.

Red.—A mordant of alum, followed by a bath of Brazil-wood.

Yellow.—A mordant of alum, followed by a bath of turmeric or weld.

Green.—Take of verdigris and verditer, of each one ounce; gum water, one pint; mix them well and dip the feathers (they having been first soaked in hot water) into the said mixture.

Purple.—Use lake and indigo.

Carnation.—Vermilion and smalt. Thin gum or starch water should be used in dyeing feathers.

To Wash and Curl Feathers.—Wash in warm soap-suds and rinse in water a very little blued, if the feather is white, then let the wind dry it. When the curl has come out by washing the feather or getting it damp, place a hot flat-iron so that you can hold the feather just above it while curling. Take a bone or silver knife and draw the fibers of the feather between the thumb and the dull edge of the knife, taking not more than three fibers at a time, beginning at the point of the feather and curling one-half the other way. The hot iron makes the curl more durable. After a little practice, one can make them look as well as new feathers. When swans' down becomes soiled it can be washed and look as well as new. Tack strips on a piece of muslin and wash in warm water with white soap, then rinse and hang in the wind to dry. Rip from the muslin and rub carefully between the fingers to soften the leather.

To Clean Furs.—For dark furs: warm a quantity of new bran in a pan, taking care that it does not burn, to prevent which it must be briskly stirred. When well warmed, rub it thoroughly into the fur with the hand. Repeat this two or three times, then shake the fur, and give it another sharp brushing until free from dust. For white furs: lay them on a table, and rub well with bran made moist with warm water; rub until quite dry, and afterward with dry bran. The wet bran should be put on with flannel, then dry with book muslin. Light furs, in addition to the above, should be well rubbed with magnesia or a piece of book muslin, after the bran process, against the way of the fur. Soiled white fur can be nicely cleaned by rubbing it thor-

oughly in white flour. It should then be hung out of doors for about thirty minutes. Repeat the process several times, and the fur will be equal to new.

An Home-made Refrigerator.—Nearly all housekeepers who are not able to obtain a refrigerator, keep their ice wrapped up in bits of old carpeting or some non-conducting material, which wastes the ice, and affords no help in preserving food. To them these directions may offer attractions: Take two large wooden boxes—dry goods boxes for instance—select the second one about a couple of inches smaller on all sides, and bore a one-inch hole in both, correspondingly to give drainage and ventilation. Perhaps a couple of holes would do better. Fill up the space under the boxes with powdered charcoal or coal ashes. Put the inner box in place and fill up all the spaces with the same. Sawdust might do if nothing better is procurable, yet it is apt to become musty. Fix on the lids to both boxes to fit tightly, with iron hinges (leather ones can be substituted), and fasten with straps of leather, or a lock and key. Put shelves on each side of the inner box by means of cleats. Leave a place in the center for the ice. This is a rough refrigerator, to be sure, but far better than none. A zinc lining, or one of felting, would improve the inner box. A rack made of lathing can be laid at the bottom for the ice to rest upon. Legs can be added to the outer box by putting pieces of wood at each corner, and the drainage and ventilation will be improved; and an ingenious man can make an excellent ice box in this way.

Cleaning Carpets.—In all our own experiments we have found nothing so safe and serviceable as bran slightly moistened—only very slightly—just sufficient to hold the particles together. In this case it is not necessary to stop and clean the broom every few minutes. Sweeping the carpet after the bran has been sprinkled over it not only cleans the carpet and gathers all the dirt into the bran, but keeps the broom clean at the same time. If too much dampened, aside from injuring the carpet it makes the work harder, because the bran becomes very heavy if very damp. The bran should be sifted evenly over the floor, and then the room swept as usual. The bran scours and cleanses the whole fabric, very little dust is made while sweeping with it, and scarcely any settles on furniture, pictures, etc., after the work is accomplished, because every particle of dirt, thread, bits of paper or lint is gathered up into the mass of bran that is being moved over the floor, and so thoroughly incorporated with it that it will not be easily separated. Carpets swept in this way retain very little dust, as will be plainly demonstrated whenever they are taken up to be shaken.

Hints on Cake Baking.—When cakes are made without yeast or eggs, soda and powder being the substitutes, they require quick baking in a moderately hot oven, and should be drawn directly when they are done, or they get dry and tasteless. For a plain cake, made with one pound of flour, etc., the time to be allowed in baking would be from forty to fifty minutes, at the outside not more than an hour. Yeast cakes take longer—say from ten to fifteen minutes—and will bear to be left in the oven rather over the time without much injury. Very rich cakes, in which butter and eggs predominate, take, of course, a much longer time to cook; pound cake taking from an hour and a half to two hours, and bride cake three and a half. On no account should the oven be too hot when the cakes are put in—that is, not hot enough to brown at once; if so, in five minutes the whole outside

will be burned, and the interior will stand little chance of being cooked. The old plan of feeling the handle of the oven door to test the heat, is not always successful; it is better to sprinkle a little flour inside, and shut the door for about three minutes; if at the end of that time it is of a rich light brown, the cake may be put in; but if burned, the heat must first be lessened.

Household Conveniences.—There are many little contrivances which add much to the comfort of the household, and cost but little money. A little forethought often saves time and labor. A calico curtain tacked over the wheel of the sewing machine, protects the operator's dress from grease. A small wadded quilt made and kept especially to cover the bread when it is set to rise, is much nicer and more cleanly than the old coats and shawls which perform that duty in too many households.

Mothers with several little children who attend school, will save time and money by securely fastening each child's glove to its coat by strong tapes. A small table provided with a support which reaches to the floor and steadies it, will be found very useful in a crowded kitchen. It should be attached to the wall by hinges, and when not in use can be folded up, thus leaving the space it occupied for other purposes. It can be used for dish washing, is a capital place to mold the bread, or to iron upon. A large dining-table may be made in the same way, only it must be fastened up against the wall and secured by a button or bolt.

Mending Rubber Boots.—Procure some pure gum, which can be bought at any wholesale rubber house, or you can have your druggist order it for you at a cost of about five cents per ounce. At the same time order patching, and it is well to have two thicknesses for mending different goods. Put an ounce or two of gum into three or four times its bulk of benzine, cork tightly and allow it to stand four or five days, when it will be dissolved. Wet the boots with benzine for an inch or more around the hole and scrape with a knife; repeat this wetting with benzine and scraping several times until thoroughly cleaned, and a new surface exposed. Wet the cloth side of the patching with benzine and give one light scraping, then apply with a knife a good coating of the dissolved rubber, both to the boot and patch, and allow it to dry until it will not stick to your fingers, then apply the two surfaces and press or lightly hammer into as perfect compact as possible, and set away for a day or two, if possible, before using. If you do not succeed it will not be the fault of the process.

Upholstering Old Cane Chairs.—When the cane seat of a chair is broken, it may be made as good as new, or better, by upholstering it at home. After removing the superfluous bits of cane, cover the space with matting formed of three-inch wide canvas belting woven together. Tack it temporarily in place. After placing over this some coarse muslin, draw both smooth, and secure at the edge with twine, making use of the perforations. Remove the tacks, turn the raw edge over toward the center and baste it down. Arrange the curled hair and wool, or whatever you propose to use for stuffing, and keep it in position by basting over it a piece of muslin. Then carefully fit the rep, pin it in different places until you are certain it is in perfect shape, and tack it permanently, following, of course, the tracing made for the cane. Cover the edge with galloon to match the rep, using tiny ornamental tacks, and tie with an upholsterer's needle in as many places as is desirable, leaving a button on the upper side. When the back of the chair is to be repaired, a facing must be tacked on the outside.

Canning Fruit.—Those housekeepers who have not been successful in their attempts at this work will find the following a most excellent recipe: Place the fruit in either a granite, iron, or porcelain kettle; never use common iron, brass or tin for this purpose. Allow it to boil for about five minutes. Have the jars in readiness, and standing in a vessel of warm water, so that they may be heated gradually. Just before filling the jar with fruit, dip a towel in boiling water and wrap it around the jar, and tuck the corners under the bottom for the jar to rest upon. Fill the jar quickly, and when full thrust a knife to the bottom and stir it around several times, and the air bubbles will rise to the top. Seal as tight as possible, and stand the jar on the top in a moderately cool place. In a few hours turn the jar up, and try to seal tighter, standing it again on the top. Continue this several times, or until the cover is tightly screwed on. Stand the jars in a cool, dark place in the cellar, looking at them occasionally for a few days. For several years the above has been my method of canning, and I know from experience that all varieties of fruits and vegetables can be canned with perfect success in this way.

To Exterminate Bedbugs.—(1) Shut the windows tight, leave all clothing in its place, and open trunks and drawers. Put a thick layer of ashes into the iron kettle, on which place the live coals. Have no obstacles between yourself and the open door. Put a handful of sulphur on the coals, and immediately close the room, leaving it undisturbed for several hours. When opened, the room and contents can be aired, and the odor will soon be gone. It is rarely that a second fumigation is necessary. Burn sulphur in rooms where there are moths.

(2) Take two ounces of quicksilver and the whites of two eggs, and so on in this ratio for a larger or smaller quantity. Beat the quicksilver and the whites together until they unite and become a froth. With a feather then apply the compound thus formed to the crevices and holes in your bedsteads. This done twice in a year will prove effectual.

(3) Blue ointment and kerosene, mixed in equal proportions and applied to bedsteads, is an unfailing bug remedy, and a coat of whitewash is ditto for a log house.

To Determine the Quality of Silk.—The following directions for detecting the spurious from the genuine article in black silk will be found useful: Take ten fibres of the filling in any silk, and if on breaking they show a feathery, dry, and lack luster condition, discoloring the fingers in handling, you may at once be sure of the presence of dye and artificial weighting. Or take a small portion of the fibres between the thumb and forefinger and very gently roll them over and over, and you will soon detect the gum, mineral, soap, and other ingredients of the one, and the absence of them in the other. A simple but effective test of purity is to burn a small quantity of the fibres; pure silk will instantly crisp, leaving only a pure charcoal; heavily dyed silk will smolder, leaving a yellow, greasy ash. If, on the contrary, you cannot break the ten strands, and they are of a natural luster and brilliancy, and fail to discolor the fingers at the point of contact, you may be well assured that you have a pure silk, that is honest in its make and durable in its wear.

To Prevent Silverware from Tarnishing.—Solid silverware, as well as plated goods, grows dark and tarnished in a very short time when exposed to the air, and even when put away in a dark place. This is

especially the case where hard coal is used in the house or neighborhood, as the sulphur in the coal, liberated by heat, is sure to stain all the silverware within reach. This annoying tarnishing can be entirely prevented by painting the silverware with a soft brush dipped in alcohol in which some collodion has been dissolved. The liquid dries immediately and forms a thin, transparent and absolutely invisible coating upon the silver, which completely protects it from all effects of the atmosphere, etc. It can be removed at any time by dipping the article in hot water. This recipe has been in use for some time in the large establishments at London, where most of the goods in the show cases are protected in this manner.

A Handy and Cheap Barometer.—One that answers the purpose of indicating the approach of fair or foul weather, can be made as follows: Take an eight-ounce bottle, the glass being clear and white, and put into it six ounces of the highest colored whiskey to be obtained, and put into it all the gum-camphor it will dissolve, and a little more. Set in some convenient place. On the approach of rain or bad weather the camphor will settle toward the bottom of the bottle; the heavier the rain, or the more sultry the weather, the closer the camphor will settle to the bottom. Fair weather is indicated by the feather-like appearance of the camphor, which rises and floats in the liquid. If alcohol is used, it must be diluted so that it will not be stronger than the whiskey, for if it is, so much of the camphor will be held in solution that the atmosphere will have no perceptible effect upon it.

French Polish.—Many will be glad to know how the fine original polish of furniture may be restored, especially in the case of such articles as pianos, fancy tables, cabinets, lacquered ware, etc., which have become tarnished by use. Make a polish by putting half an ounce of shellac, the same quantity of gumlac and a quarter of an ounce of gum sandarac into a pint of spirits of wine. Put them all together in a stone bottle near the fire, shaking it very often. As soon as the gums are dissolved it is ready for use. Now make a roller of woolen rags—soft old broadcloth will do nicely—put a little of the polish on it, and also a few drops of linseed oil. Rub the surface to be polished with this, going round and round, over a small space at a time, until it begins to be quite smooth. Then finish by a second rubbing with spirits of wine and more of the polish, and your furniture will have a brilliant luster, equal to new.

How to Make a Hammock.—A comfortable, inexpensive hammock is thus made: Bring your old flour barrel from the cellar or store-room, knock it to pieces, clean, and paint the staves. Procure a rope four times the length, each place where it is to be suspended, and in size a little larger than a clothes-line. Now halve the rope, double each piece in the middle, and commencing two yards or so from the end, weave it over and under each stave about three inches from the end of each one, which will bring the rope crossed between each; do both sides the same and your hammock is complete.

Fruit Stains.—In the season of fruits, the napkins used at the table, and often the handkerchiefs and other articles, will become stained. Those who have access to a good drug store can procure a bottle of Javelle water. If the stains are wet with this before the articles are put into the wash, they will be completely removed. Those who cannot get Javelle water can make

a solution of chloride of lime. Four ounces of the chloride of lime is to be put into a quart of water, in a bottle, and after thorough shaking allow the dregs to settle. The clear liquid will remove the stains as readily as Javelle water, but, in using this, one precaution must be observed. Be careful to thoroughly rinse the article to which this solution has been applied, in clear water, before bringing it in contact with soap. When Javelle water is used, this precaution is not necessary; but with the chloride of lime liquid it is, or the articles will be harsh and stiff.

How to Clean Marble-top Furniture.—It may be of some value to housekeepers who have marble-top furniture to know that the common solution of gum arabic is an excellent absorbent, and will remove dirt, etc., from the marble. The method of applying is as follows: Brush the dust off the piece to be cleaned, then apply with a brush a good coat of gum arabic, about the consistency of thick office mucilage, expose it to the sun or dry wind, or both. In a short time it will crack and peel off. If all the gum should not peel off, wash it with clean water and a clean cloth. Of course if the first application does not have the desired effect, it should be applied again. Another method of cleaning marble is to make a paste with soft soap and whiting, wash the marble with it, and then leave a coat of paste upon it for two or three days. Afterward wash off with warm (not hot) water and soap.

How to Dress a Fowl Properly.—In a large majority of households, poultry is thought to be sufficiently cleansed when thoroughly washed, and rinsed, in cold water, often after the fowl is cut up ready for cooking, thus seriously injuring the flavor of the meat. The proper method is to scald, pick, and singe the fowl as usual, and then to soap the fowl thoroughly, with the hand or a cloth, rubbing it well. You will be surprised to find so much impurity in the soapsuds, in which the fowl has been washed. Use two or three rinsing waters and immerse in pure cold water for a few moments. Drain and wipe dry. The skin of the fowl is now delicately clean, and if placed beside a fowl, dressed in the ordinary way, a vast difference is observed in favor of the clean fowl; be very particular to remove the entrails, crop, and gall, without disturbing their contents, and one slight rinsing is sufficient, and the delicate flavor preserved.

Discolorations from Matches.—What neat housekeeper is not annoyed when she sees on the spotless woodwork of her door or windows those long dark scratches which reveal that some one has tried to light a match by drawing it across the paint? Now this is sometimes our experience, for servants will be forgetful or careless, and the tell-tale scratches greet our eyes in most unlooked-for quarters. But we have found a remedy for the marks, which, as every one knows, quite defy soap and water. Cut a sour orange or lemon in half, apply the cut half to the marks, rubbing for a moment quite hard; then wash off with a clean rag, dipped first in water to moisten it, and then in whiting. Rub well with this rag, dry thoroughly, and nine times out of ten the ugly mark will vanish. Of course, sometimes they are burned in so deeply that they cannot be quite eradicated. All finger-marks on painted walls, etc., should be rubbed off with a little damp whiting in the same way, and never washed with soapsuds, which destroys the paint.

Preserving Glassware.—Almost every drawing-room nowadays has a lamp of some rich design upon the center-table, and to careful housekeepers

it is a vexed problem how to keep lamp chimneys from cracking. The *Diamond* is a Leipsic journal devoted to glass matters, and from that we clip the following bit of useful information: "Place your tumblers, chimneys or vessels which you desire to keep from cracking, in a pot filled with cold water and a little cooking salt; allow the mixture to boil well over a fire, and then cool slowly. Glass treated in this way is said not to crack, even if exposed to very sudden changes of temperature. Chimneys become very durable by this process, which may also be extended to crockery, stoneware, porcelain, etc. The process is simply one of annealing, and the slower the process, especially the cooling portion of it, the more effective will be the work."

A Good Cement.—A good cement for mending almost anything may be made by mixing together litharge and glycerine to the consistency of thick cream or fresh putty. This cement is useful for mending stone jars or any coarse earthenware, stopping leaks in seams of tin pans, wash-boilers, cracks and holes in iron kettles, etc. Holes an inch in diameter in kettles can be filled and used the same for years in boiling water and feed. It also may be used to fasten on lamp-tops, to tighten loose nuts, to secure bolts whose nuts are lost, to tighten loose joints of wood or iron, loose boxes in wagon hubs, and in a great many other ways. In all cases the articles mended should not be used until the cement is hardened, which will require from one day to a week, according to the quantity used. This cement will resist the action of water, hot or cold, acids, and almost any degree of heat.

The Best Known Receipt for Corning Beef.—Cut the beef in small pieces, leaving out the large bones, pack solid in a six-gallon crock with a weight on top. Pour over the beef boiling-hot brine made as follows: Two gallons of water, three pounds of salt, one ounce of saltpetre, a pound of sugar and two large spoonfuls of baking soda. After two weeks, heat and skim the brine, and repeat the process whenever you think necessary, but never put the brine on hot after the first time. If the weather is hot you can add a handful of salt and soda at any time, and like all pickling be sure the brine covers the beef. If packed in a barrel, a large cloth should be securely tied over it in summer, to secure its contents from flies. The nicest vessel to put it into is a half barrel earthen jar.

The Use of a Broom.—As simple as the advice may seem, but very few people handle a broom properly, although they are accustomed to sweep more or less every day of their lives. There is science in handling a broom, as well as in many other kinds of labor. Always draw your broom, by leaning the handle forward, because the position of the broom will take the dirt along more gently; it will sweep cleaner; it will not wear out the carpet so fast. Your broom will be kept in proper shape and not half so much dust will be raised to be afterward wiped from your furniture. Most careless sweepers thrust their broom forward of them in a sort of a digging way, with the handle inclining towards them. This way you will find breaks your broom, flirts up more dust, and makes the sweeping much more laborious.

To Render Leather Waterproof.—(1) This simple and effectual remedy is nothing more than a little beeswax and mutton suet, warmed in a pipkin until in a liquid state. Then rub some of it lightly over the edges of the sole where the stitches are, which will repel the wet, and not in the least prevent the blacking from having the usual effect.

(2) Gum copal varnish applied to soles of boots and shoes, and repeated as it dries until the pores are filled and the surface shines like polished mahogany, will make the sole waterproof, and it lasts three times longer for the application.

A Good Paste.—To make a paste that will keep, take of wheat flour, one ounce; powdered alum, one-half drachm; water sufficient, or eight ounces; oil of cloves, or wintergreen, three or four drops. Rub the flour and the alum with water to the consistence of milk; place this over a moderate fire and stir constantly until the paste drops from the wooden paddle in jelly-like flakes and has the appearance of starch. While the mass is still hot, add the essential oil and pour the paste into an earthenware pot or open jar. In the course of about an hour a crust forms on the top; pour gently on this an inch of water, more or less. When some paste is wanted, decant the water, take out the quantity needed and put some water again on the remainder, repeating the operation each time. Paste may be kept in this way for months, and will never be troubled with flies.

To Wash Graining.—Use clear, warm water, no soap, a clean, white cloth. Wash only a small place at a time, and wipe dry with another clean, white cloth. Do not wet more space than can be dried immediately with the dry cloth, as graining must not be left to dry in the atmosphere. It must be rubbed dry; hence the necessity of white, dry cloths. If the graining has been neglected, or soiled with greasy fingers, or specked by summer growth or flies, a little hard soap may be necessary in the first water, but must be speedily rinsed off in clear water and wiped dry. But, if possible, avoid the use of soap, as it deadens the varnish, however carefully handled, and on no account must any soap be rubbed on the cloth.

To Make a Cheap Telephone.—Take a wooden tooth-powder box and make a hole of about the size of a half crown in the lid and the bottom. Take a disk of tinned iron, such as can be had from a preserved meat tin, and place it on the outside of the bottom of the box, and fix the cover on the other side of it. Then take a small bar-magnet, place on one end a small cotton or silk reel, and round the reel wind some iron wire, leaving the ends loose. Fix one end of the magnet near, as near as possible without touching, to the disk, and then one part of the telephone is complete. A similar arrangement is needed for the other end. With this one can converse at a distance of about one hundred yards.

Mosquito Remedy.—To clear a sleeping-room of mosquitoes, take a piece of paper rolled around a lead-pencil to form a case, and fill this with very dry Pyrethrum powder (Persian insect powder), putting in a little at a time, and pressing it down with the pencil. This cartridge, or cigarette, may be set in a cup of sand to hold it erect. An hour before going to bed the room is to be closed, and one of these cartridges burned. A single cartridge will answer for a small room, but for a large one two are required. Those who have tried this find that it effectually disposes of the mosquitoes.

To Prevent Fruit Jars Breaking.—Canning fruit is hot enough work without any hot water or hot jars around. Instead of this, wrap the jars with a towel saturated with cold water, and pour in your hot fruit. Any one who has not tried it will naturally say: "That is the sure way to break jars." I would say, just try one jar and see. We have canned hundreds of jars,

one and two quarts, and have never broken one in filling. I can't explain why, but simply know that it is the fact.

To Cleanse Woodwork.—Save the tea leaves for a few days, then steep them in a tin pail or pan for half an hour, strain through a sieve and use the tea to wash all varnished paint. It requires very little "elbow polish," as the tea acts as a strong detergent, cleansing the paint from all impurities, and making the varnish equal to new. It cleans window sashes and oil cloths; indeed, any varnished surface is improved by its application. It washes window panes and mirrors much better than water, and is excellent for cleaning black walnut picture and looking-glass frames. It will not do to wash unvarnished paint with it. Take a small quantity on a damp flannel, rub lightly over the surface, and you will be surprised at its effects.

To Clean Silver Plate.—Hartshorn is one of the best possible ingredients for plate-powder in daily use. It leaves on the silver a deep, dark polish, and is less hurtful than any other article. To wash plate carefully is first to remove all the grease from it, and this can be done with the use of warm water and soap. The water should be as nearly hot as the hand can bear it. Then mix as much hartshorn powder as will be required into a thick paste with cold water. Smear this lightly over the plate with a piece of soft rag, and leave it for some little time to dry. When perfectly dry, brush it off quite clean with a soft plate-brush, and polish the plate with a dry leather. If the plate be very dirty or much tarnished, spirits of wine will be found to answer better than water for mixing the paste.

To Clean Velvet.—Velvet requires very careful manipulation, as it loses its fine appearance if wrung or pressed when it is wet. To remove dust, strew very fine dry sand upon the velvet, and brush in the direction of the lines until all the sand is removed. The brush must be a new one. To remove dirt, dissolve ox gall in *nearly* boiling water, and add some spirits of wine; dip a soft brush in this solution and brush the dirt out of the velvet. It may require repeated brushing. After this, hang the velvet up carefully to dry. For finishing, apply a weak solution of gum, by means of a sponge, to the reverse side of the velvet.

Canning Sweet Corn.—The "Oneida Community" preserves sweet corn by cutting the corn raw into tin cans; then fill with cold water even with the top of the corn; solder up the can, pricking a small hole in the cover; solder that also. Boil the cans and contents in boiling water two and a half hours; then with a hot iron open the small hole and let the gas blow out, after which solder up and boil again two and a half hours and set away for use. Peas, string beans, and lima beans can be put up in this same manner, and they certainly pay for the trouble of putting up. Every family should have a soldering apparatus, as it would pay for itself in a very short time, and save many trips to the tinner's.

To Remove Grease from Carpets.—The following mixture is recommended for taking grease out of carpets: Aqua ammonia, two ounces; soft water, one quart; saltpetre, one teaspoonful; shaving soap, one ounce, finely scraped. Mix well, shake and let it stand a few hours or days, before using, to dissolve the soap. When used pour on enough to cover any grease or oil that has been spilled, sponging and rubbing well and applying again if necessary; then wash off with clear cold water. It is a good mixture to

have in the house for many things; is sure death to bed bugs if put in the crevices which they inhabit; will remove paint where oil was used in mixing it, and will not injure the finest fabrics.

To Polish Black Walnut.—To give black walnut a fine polish, so as to resemble rich old wood, apply a coat of shellac varnish, and then rub it with a smooth piece of pumice stone until dry. Another coat may be given, and the rubbing repeated. After this, a coat of polish, made of linseed oil, beeswax, and turpentine may be well rubbed in with a dauber, made of a piece of sponge tightly wrapped in a piece of fine flannel several times folded, and moistened with the polish. If this work is not fine enough, it may be smoothed with the finest sandpaper, and the rubbing repeated. In the course of time the walnut becomes very dark and rich in color, and in every way is superior to that which has been varnished.

To Clean Britannia Metal.—(1) Rub the article with a piece of flannel moistened with sweet oil; then apply a little pounded rotten-stone or polishing paste with the finger till the polish is produced, then wash the article with soap and hot water, and when dry, rub with soft wash leather, and a little fine whiting.

(2) To clean britannia metal, use finely powdered whiting, two tablespoonfuls of sweet oil and a little yellow soap. Mix with spirits of wine to a cream. Rub on with a sponge, wipe off with a soft cloth and polish with a chamois skin.

Care of Clothes.—Spots of grease may be removed from colored silks by putting on them raw starch made into a paste with water. Dust is best removed from silk by a soft flannel, from velvet with a brush made specially for the purpose. If hats and bonnets when taken from the head are brushed and put away in boxes and covered up, instead of being laid down anywhere, they will last fresh a long time. Shawls and all articles that may be folded should be folded when taken from the person in their original creases and laid away. Cloaks should be hung up in place, gloves pulled out lengthwise, wrapped in tissue paper and laid away, laces smoothed out and folded, if requisite, so that they will come out of the box new and fresh when needed again. A strip of old black broadcloth four or five inches wide, rolled up tightly and sewed to keep the roll in place, is better than a sponge or cloth for cleansing black or dark colored clothes. Whatever lint comes from it in rubbing is black and does not show.

Cleaning Black Silk.—One of the things "not generally known," at least in this country, is the Parisian method of cleaning black silk; the *modus operandi* is very simple, and the result infinitely superior to that achieved in any other manner. The silk must be thoroughly brushed and wiped with a cloth, then laid flat on a board or table, and well sponged with hot coffee, thoroughly freed from sediment by being strained through muslin. The silk is sponged on the side intended to show; it is allowed to become partially dry, and then ironed on the wrong side. The coffee removes every particle of grease, and restores the brilliancy of silk without imparting to it either the shiny appearance or crackly and papery stiffness obtained by beer or, indeed, any other liquid. The silk really appears thickened by the process, and this good effect is permanent. Our readers who will experimentalize on an apron or cravat will never again try any other method.

How to Clean Wall Paper.—Take off the dust with a soft cloth. With a little flour and water make a lump of very stiff dough, and rub the wall gently downward, taking the length of the arm at each stroke, and in this way go round the room. As the dough becomes dirty, cut the soiled part off. In the second round commence the stroke a little above where the last one ended, and be very careful not to cross the paper or to go up again. Ordinary papers cleaned in this way will look fresh and bright, and almost as good as new. Some papers, however—and these most expensive ones—will not clean nicely; and, in order to ascertain whether a paper can be cleaned, it is best to try it in some obscure corner, which will not be noticed if the result is unsatisfactory. If there be any broken places in the wall, fill them up with a mixture of equal parts of plaster-of-paris and silver-sand, made into a paste, with a little water; then cover the place with a little piece of paper like the rest, if it can be had.

To Make Fruit Extracts, Etc.—Good alcohol, one quart; oil of lemon, two ounces. Break and bruise the peel of four lemons, and add to them alcohol for a few days, then filter. For currants, peaches, raspberries, pine-apples, strawberries, blackberries, etc., take alcohol and water half and half, and pour over the fruit, entirely covering it, and let it stand for a few days. For essence of cinnamon, nutmeg, mace, vanilla, etc., pulverize either article thoroughly, and put about two ounces of the resulting powder to each pint of reduced alcohol, agitate the mixture frequently for two weeks, then filter and color as desired.

To Renovate Carpets.—To one pail of warm water add one pint of ox-gall; dip a soaped flannel into the mixture, and rub well the surface of the carpet, piece by piece, rinsing it as you proceed with clean, cold water, taking care not to make the carpet too wet, and finish off by rubbing with a dry coarse cloth. The carpet, of course, must be well beaten before it is operated upon. This process is simply and surprisingly effective in renovating the colors. The only drawback is the effluvium given off by the gall; but this is soon remedied by exposure to the air, or by opening the windows if the carpet be laid down.

Extempore Shade for Reading Lamps.—An additional shade can sometimes be used with comfort, and is made in a moment, as follows: Take a half sheet of letter paper, or any somewhat similar piece of stiffish paper, turn down about an inch and a half of one side of it, and emphasize the turn by a scrape with thumb-nail or paper cutter. Then open the turned strip part way and set the strip under the front edge of the shade of the lamp, between the shade and the frame on which it rests. The rest of the sheet is to stand up in front of the shade. The hold of the bent paper will keep the sheet against the glass shade, and the paper agreeably modifies the effect of the light on the eyes, without keeping any of it from the table.

To Preserve Hams from Flies.—The best way to preserve hams from flies is, as soon as they are smoked, to wrap them in two old newspapers, first with one end and again with another, and tie the ends of the paper or paste them down. Let the string to hang them up by come through the paper, being very careful that the hole shall only be large enough to let the string through. No insect can get through paper. Woolens and furs can be kept perfectly in the same way, being careful that the egg of the moth is not previously deposited.

Gilding Without a Battery.—Clean the silver or other article to be gilded with a brush and a little ammonia water, until it is evenly bright and shows no tarnish. Take a small piece of gold and dissolve it in about four times its volume of metallic mercury, which will be accomplished in a few minutes, forming an amalgam. Put a little of the amalgam on a piece of dry cloth, rub it on the article to be gilded. Then place on a stone in a furnace, and heat to the beginning of redness. After cooling, it must be cleaned with a brush and a little cream of tartar, and a beautiful and permanent gilding will be found.

Fluid for Soldering and Tinning.—The following compounds are useful for soldering or tinning: Tin—one part muriatic acid, with as much zinc as it will dissolve; add two parts of water and some sal ammoniac. Brass and copper—one pound muriatic acid, four ounces zinc, five ounces sal ammoniac. Zinc—one pound muriatic acid, and two ounces sal ammoniac, with all the zinc it will dissolve, and three pints of water. Iron—one pound of muriatic acid, six ounces sperm tallow, four ounces sal ammoniac. Gold and silver—one pound muriatic acid, eight ounces sperm tallow, and eight ounces sal ammoniac.

To Keep Cheese from Mold.—Dissolve a spoonful of bruised pepper, two teaspoonfuls of salt, and the same quantity of boracic acid in a quarter of a pint of brandy for a few days; then filter the fluid through a cloth and dilute with an equal quantity of water. Some of the preparation is introduced into the cracks of the cheese by means of a feather, or better with a small glass syringe. If places which have been nibbled by mice are rubbed with the liquid no mold will form. It will put "jumpers" to flight.

Grease on Kitchen Floors.—With the greatest care the housewife will occasionally spill a little grease on the kitchen floor. When possible, the best thing is immediately to pour over it cold water, and prevent it penetrating the wood. Scrape off all that is possible, rub thickly with soap, and wash off with boiling water. When dry, fold thicknesses of brown wrapping paper, lay over the spot, and place on it a hot smoothing iron; this will draw much of the grease into the paper; then wash again with soap and hot water. This will take out so much of the spot that it will hardly be noticed if daily washed off as it draws out of the wood, for every particle has to come out at the top of the boards, and the more persistently one works at it, the sooner it will disappear.

To Clean Gloves.—The following is recommended as the best mode of cleaning gloves: Mix one-fourth ounce carbonate of ammonia, one-fourth ounce fluid chloroform, one-fourth ounce sulphuric ether, one quart distilled benzine. Pour out a small quantity in a saucer, put on the gloves, and wash as if washing the hands, changing solution until gloves are clean; take off, squeeze them, replace on hands, and with a clean cloth rub fingers, etc., until they are dry and perfectly fitted to the hand. This cleaner is also an excellent clothes, ribbon and silk cleaner; is perfectly harmless to the most delicate tints. Apply with a soft sponge, rubbing gently until spots disappear; care must be taken not to use it near fire, as the benzine is very inflammable.

To Cure Meats.—For curing beef, pork, mutton, and hams, the following recipe is good: To one gallon of water take one and a half pounds of

salt, one-half pound of sugar, one-half ounce each of saltpetre and potash. In this ratio the pickle can be increased to any quantity desired. Let these be boiled together until all the dirt from the sugar rises to the top and is skimmed off. Then throw it into a tub to cool, and when cold, pour it over your beef or pork. The meat must be well covered with pickle, and should not be put down for at least two days after killing, during which time it should be sprinkled with powdered saltpetre, which removes all the surface blood, etc., leaving the meat fresh and clean.

Cement for Fastening Instruments in Handles.—A material for fastening knives or forks into their handles, when they have become loosened by use, is a much needed article. The best cement for this purpose consists of one pound of colophony (purchasable at the druggist's), and eight ounces of sulphur, which are to be melted together and either kept in bars or reduced to powder. One part of the powder is to be mixed with half a part of iron filings, fine sand, or brickdust, and the cavity of the handle is then to be filled with this mixture. The stem of the knife or fork is then to be heated and inserted into the cavity; and when cold it will be found fixed in its place with great tenacity.

Glue which will Unite even Polished Steel.—A Turkish receipt for a cement used to fasten diamonds and other precious stones to metallic surfaces, and which is said to strongly unite even surfaces of polished steel, although exposed to moisture, is as follows: Dissolve five or six bits of gum mastic, each of the size of a large pea, in as much spirits of wine as will suffice to render it liquid. In another vessel dissolve in brandy as much isinglass, previously softened in water, as will make a two-ounce phial of strong glue, adding two bits of gum ammoniac, which must be rubbed until dissolved. Then mix the whole with heat. Keep in a phial closely stopped. When it is to be used set the phial in boiling water.

Glycerine Leather Polish.—Mix intimately together three or four pounds of lamp-black and a half pound of burned bones with five pounds of glycerine and five pounds of syrup. Then gently warm two and three-quarter ounces of gutta-percha in an iron or copper kettle until it flows easily, add ten ounces of olive oil, and when completely dissolved, one ounce of stearine. This solution, while still warm, is poured into the former and well mixed. Then add five ounces of gum senegal dissolved in one and a half pounds of water, and a half ounce of lavender or other oils to flavor it. For use it is diluted with three or four parts of water. It gives a fine polish, is free from acid, and the glycerine keeps the leather soft and pliable.

French Polish Dressing for Leather.—Mix two pints best vinegar with one pint soft water; stir into it a quarter pound of glue, broken up, half a pound logwood chips, one quarter ounce finely-powdered indigo, one-quarter ounce of the best soft soap, one-quarter ounce of isinglass; put the mixture over the fire and let it boil ten minutes or more; then strain, bottle and cork. When cold, it is fit for use. Apply with a sponge.

To Clean Black Lace.—Ladies who have rolls of old lace put by may want to make it fresh again by a simple process. Make some green tea, and, while it is boiling hot, hold the lace over it so that it is completely steamed, pulling it well out with the hand during the process, and at once iron it between paper.

Jet Black Varnish.—To make a jet black varnish that can be used for furniture or for small wood-handles, that will make them smooth and shining and hard and solid, so that they will not get dim by handling or lose their gloss, take of asphaltum, three ounces; boiled oil, four quarts; burnt umber, eight ounces, and enough oil of turpentine to thin. The three first must be mixed by the aid of heat, and the turpentine gradually added (out of doors and away from fire) before the mixture has cooled. The work (dry) is given several coats, each being hardened in a japanner's oven. The last coat may be rubbed down, first with tripoli applied on a soft cloth, then with a few drops of oil.

How to Fit Keys Into Locks.—When it is not convenient to take locks apart in the event of keys being lost, stolen, or missing, when you wish to fit a new key, take a lighted match or candle and smoke the new key in the flame, introduce it carefully into the keyhole, press it firmly against the opposing wards of the lock, withdraw it, and the indentations in the smoked part of the key will show you exactly where to file.

To Clean Kid Gloves.—To clean kid gloves, have ready a little new milk in one saucer, and a piece of brown soap in another, and a clean cloth or towel, folded three or four times. On the cloth spread out the gloves smooth and neat. Take a piece of flannel, dip it in the milk, then rub off a good quantity of soap to the wetted flannel, and commence to rub the glove toward the fingers, holding it firmly with the left hand. Continue the process until the glove, if white, looks of a dingy yellow, though clean; if colored, until it looks dark and spoiled. Lay it to dry, and the operator will soon be gratified to see that the old glove looks nearly new. It will be soft, glossy, smooth and elastic.

Remedy for Flies.—An Irish clergyman, Rev. George Meares Drought, believes that he has discovered a remedy against the plague of flies—and a very simple and pleasant one—namely: a window-garden of geraniums and calceolarias. He says that he had for a long time been congratulating himself on his exemption from the plague of flies from which his neighbors suffered, when, at length, in preparing for removal, he sent away his window-box of geraniums and calceolarias to his new residence. Immediately, his room was as full of flies as that of any of his neighbors, and so he found out that it was his window-garden which saved him.

A Cement Withstanding Heat and Moisture.—Pure white lead, or zinc-white, ground in oil, and used very thick, is an excellent cement for mending broken crockeryware; but it takes a very long time to harden. It is well to put the mended object in some store-room, and not to look after it for several weeks, or even months. It will then be found so firmly united that, if ever again broken, it will not part on the line of the former fracture.

To Clean Hair Brushes and Combs.—Dissolve a piece of soda in some hot water, allowing a piece the size of a walnut to a quart of water. Put the water into a basin, and after combing out the hair from the brushes, dip them, bristles downward, into the water and out again, keeping the backs and handles as free from the water as possible. Repeat this until the bristles look clean, then rinse the brushes in a little cold water; shake them well, and wipe the handles and backs with a towel, but not the bristles, and set the brushes to dry in the sun or near the fire, but take care not to put them too close to it. Wiping the bristles of a brush makes them soft, as does soap.

Uses of Paper.—Rubbing with paper is a much nicer way of keeping a teakettle, coffeepot and teapot bright and clean than the old way of washing them in suds. Rubbing with paper is also the best way of polishing knives, tinware and spoons; they shine like new silver. For polishing mirrors, windows, lamp chimneys, etc., paper is better than dry cloth. Preserves and pickles keep much better if brown paper, instead of cloth, is tied over the jar. Canned fruit is not so apt to mold if a piece of writing paper cut to fit the can, is laid directly on the fruit. Paper is much better to put under a carpet than straw. It is warmer, thinner, and makes less noise when one walks on it.

Stain for Floors.—The best, cheapest and only permanent stain for floors is permanganate of potash. You can get it at any drug store. Mix about one-quarter ounce to a quart of water. Apply freely and quickly to a dry floor with a brush so as to not stain your hands. Repeat the process if a very dark color is desired. When dry, oil with burnt linseed oil or beeswax and turpentine. You cannot wash this color out, as it actually stains the wood. When applying this at first, for a few moments the color is bright magenta; but this at once changes to a dark, permanent brown. This makes a very cheap stain.

Dish Wiping.—The following is an arrangement for wiping dishes that saves half the risk, while the dishes look nicer and brighter: The only outlay required is a half-bushel basket. Set this either in the sink or in a pan. Wash the dishes as usual, and put them in a tin pan or pail. Pour boiling water over them, rinse them thoroughly, then set them up edgewise in the basket, so as to drain. The heat will dry them perfectly, and not a streak or particle of lint is to be seen. Five minutes will leave them perfectly dry. No one who tries it once will be likely to go back to the old way.

Grease Spots on Clothes.—Grease or paint spots in clothes are easily removed by oil of turpentine, or a hot iron pressed on the place over coarse brown paper, after scraping all that can be got off with a blunt knife. Stains may be removed from light-colored clothes, such as drabs, buffs, or whites, with fuller's earth; but this is apt to take the color out of dark clothes. It should be dissolved in a little boiling water, put on the spot when hot, held to the fire to dry, and then brushed out. Pitch is removed, first, by rubbing the place over with grease or oil, and then taking out the oil by the application of spirits of turpentine.

Lamp Explosions.—Many of these may be prevented by trimming the wick daily. When burned for several evenings without trimming, the wick becomes black, clogged, and incapable of supplying the oil clearly and uniformly, and the chimneys are sometimes filled with flame and smoke, to the embarrassment and alarm of those present. Some explosions would be prevented by never blowing out the lamp down the chimney; for if the wick happens to be too small, the flame may be driven down into the oil. The best way is to turn it down with the button until extinguished.

To Destroy Insect Pests.—It is an undisputed fact that if powdered borax is scattered freely where the cockroach has found a hiding place, it will not only prevent its remaining, but will destroy it. In the dark and sometimes damp closets, under sinks and wash basins, they sometimes make their appearance, and it is a good practice to once or twice a year

scatter a little of this powder in such places. Nothing but persistent care, and absolute and unvarying neatness about closets, cupboards, and cellar stairs will prevent insects of various kinds from finding agreeable homes.

To Bleach a Straw Bonnet.—First scrub the bonnet well with yellow soap and a brush dipped in clean water; after this, put into a box a saucer containing burning sulphur; it must remain there a short time, and as soon as it is removed, the bonnet must be placed in the box and well covered up, so that the sulphuric atmosphere may whiten it; next dissolve a little oxalic acid in boiling water. Wash all over the bonnet with a small paint brush; put it into a pail of cold water, and let it remain half an hour; then hang it out to dry; it must afterward be stiffened with gelatine, dried again, and then pressed into shape.

The Care of Towels.—Never put a new towel in the wash until you have overcast the fringed edge. The use of this is obvious the moment one is told of it, though a dozen towels might be worn out before one would discover it. If, when towels are washed, the fringe is shaken well before they are hung up to dry, the fresh appearance will be preserved for a long time. If vigorously shaken, that is all that is necessary; otherwise it is best to have the laundress whip the fringe over the clean back of a kitchen chair. This is much better than any combing process. Besides, it does not wear the fringe so much.

To Exterminate Rats and Mice.—Mix powdered *nux vomica* with oatmeal, and lay it in their haunts, observing proper precaution to prevent accidents. Another method is to mix oatmeal with a little powdered phosphorus. In respect to rats, another way is to mix arsenic and lard together, and spread it on bread, and push a piece into every rat hole; or some small pieces of sponge may be fried in dripping or honey, and strewed about for them to eat. Or half a pint of plaster of Paris, mixed with one pint of oatmeal, with prove equally fatal to them.

Sharpening a Razor.—It has long been known that the simplest method of sharpening a razor is to put it for half an hour in water to which one-twentieth of its weight of muriatic or sulphuric acid has been added, then lightly wipe it off, and after a few hours set it on a hone. The acid here supplies the place of a whetstone by corroding the whole surface uniformly, so that nothing further than a smooth polish is necessary. The process never injures good blades, while badly hardened ones are frequently improved by it, although the cause of this improvement remains unexplained.

Frosting Glass.—The frosty appearance of glass, which we often see where it is desired to keep out the sun, or "man's observing eye," is done by using a paint composed as follows: Sugar of lead, well ground in oil, applied as other paint; then pounded, while fresh, with a wad of batting held between the thumb and finger; after which, it is allowed to partially dry; then, with a straight-edge laid upon the sash, you run along by the side of it a stick sharpened to the width of line you wish to appear in the diamonds, figures, or squares, into which you choose to lay it off.

Mucilage.—A very superior quality of mucilage is made by dissolving clear glue in equal volumes of water and strong vinegar, and adding one-fourth of an equal quantity of alcohol, and a small quantity of a solution of

alum in water. The action of the vinegar is also due to the acetic acid which it contains. This prevents the glue from glutinizing by cooling; but the same result may be accomplished by adding a small quantity of nitric acid. Some of the preparations offered for sale are merely boiled starch or flour, mixed with nitric acid to prevent the glutinizing.

Care of Umbrellas.—Most persons, when they come in from the rain, put their umbrellas in the rack with the handle upward. They should put it downward, because when the handle is upward the water runs down inside to the place where the ribs are joined to the handle, and cannot get out, but stays, rotting the cloth and rusting the metal until slowly dried away. The wire securing the ribs soon rusts and breaks. If placed the other end up the water readily runs off, and the umbrella dries almost immediately.

To Restore the Color of Carpets.—A tablespoonful of ammonia in one gallon of warm water will often restore the color of carpets, even if injured by acid or alkali. If a ceiling has been whitewashed with the carpet down, and a few drops should fall, this will remove it. Or, after the carpet is well beaten and brushed, scour with oxgall, which will not only extract grease, but freshen the colors. One pint of gall in three gallons of warm water will do for a large carpet. Table and floor oilcloths may be thus washed. The suds left from a wash, when ammonia is used, even if almost cold, cleanses floor cloths well.

How to Keep Fresh Meat.—Perhaps all our readers are not aware that steak (pork and beef), sausages, puddings, etc., can be kept fresh the year round, by frying and seasoning when fresh, the same as for the table, packing down in crocks or lard cans, and pouring hot lard over them, covering about an inch. When needed, scrape off the lard, and heat through. This is valuable information to farmers and others, who kill and dispose of a portion at a low rate. It is impossible to detect any difference between the preserved and the recently prepared.

To Bore Holes in Glass.—Any sharp steel will cut glass with great facility when kept freely wet with camphor dissolved in turpentine. A drill may be used, or even the hand alone. A hole may be readily enlarged by a round file. The ragged edges of glass may also be thus smoothed with a flat file. Flat window glass can be readily sawed by a watch-spring saw, by the aid of this solution. In short, the most brittle glass can be wrought almost as easily as wood, by the use of drilling tools kept constantly moist with camphorized oil of turpentine.

Ink on Books.—To remove ink-stains from a book, first wash the paper with warm water, using a camel's hair pencil for the purpose. By this means the surface ink is got rid of. The paper must now be wetted with a solution of oxalate of potash, or, better still, oxalic acid, in the proportion of one ounce to half a pint of water. The ink stains will immediately disappear. Finally, again wash the stained place with clean water, and dry it with white blotting paper.

To Restore a Cane Chair Bottom.—Turn the chair bottom upward, and with hot water and sponge wash the cane work well, so that it is well soaked; should it be dirty, use soap; let it dry in the air, and it will be as tight and firm as new, provided none of the canes are broken.

A Valuable Discovery.—It is said that a lady in Springfield, Mass., has been making some interesting experiments in putting up canned goods without cooking. Heating the fruit tends more or less to the injury of the flavor, and the lady referred to has found that by filling the cans with fruit, and then with pure cold water, and allowing them to stand until all the confined air has escaped, the fruit will, if then sealed perfectly, keep indefinitely, without change or loss of original flavor.

To Clean Plush.—That plush may be cleaned is a fact of interest; children's plush coats that have become soiled on the front can be softly and delicately sponged with a little borax and water, without injury; a teaspoonful of powdered borax to nearly a quart of water is the proper proportion; use a very soft sponge—and, by the way, a sponge may be softened by boiling it in clear water; then take it out and rinse it in several waters; if not softened sufficiently, repeat the boiling and rinsing process.

Bottling Fruit.—Have ready some dry glass bottles, wide-mouthed and clean. Burn a match in each to exhaust the air; place the fruit quickly in each; cork with soft bungs or corks, and put in a cool oven; let them remain until the fruit has shrunken one-fourth. Take out the bottles; beat the corks well in and cover them with melted rosin. If the fruit has been picked dry, and is quite sound, it will keep for months in a cool, dry place, and retain all the flavor.

To Remove Stains from the Hands, Etc.—Dampen the hands first in water, then rub them with tartaric acid or salt of lemons, as you would with soap; rinse them and rub them dry. Tartaric acid or salt of lemons will quickly remove stains from white muslins or linens. Put less than half a teaspoonful in water; wet the stain with it, and lay it in the sun for an hour; wet it once or twice with cold water during the time; if this does not quite remove it, repeat the acid water and lay it in the sun.

Waterproof Blacking.—Dissolve an ounce of borax in water, and in this dissolve gum shellac until it is the consistency of thin paste; add lampblack to color. This makes a cheap and excellent blacking for boots, giving them the polish of new leather. The shellac makes the boots or shoes almost entirely waterproof. Camphor dissolved in alcohol added to the blacking makes the leather more pliable and keeps it from cracking. This is sold at 50 cents for a small bottle. By making it yourself $1 will buy materials for a gallon.

To Renovate Black Cloth.—Clean the cloth from grease and dirt with the following mixture thoroughly dissolved: Aqua ammonia, two ounces; soft water, one quart; saltpeter, one teaspoonful; shaving soap, in shavings, one ounce. Then when dry, make a strong decoction of logwood by boiling the extract in a gallon of soft water; strain, and when cool add two ounces of gum arabic; apply evenly with a sponge over the surface and hang in the shade. When thoroughly dry brush the nap down smooth and it will look as well as new. Keep the liquid tightly corked in a bottle.

To Determine if Fruit Cans are Air Tight.—A lady writes: "Do you wish to know," said a man of science to me recently, "how to know that your fruit can is certainly air tight?" I was that moment contemplating a can which had a little neck on the upper edge, and it was hard to judge whether the rubber would effectually keep the air out. The man lighted a

bit of paper, put it into the can, slipped the rubber ring over, and put the glass cover on. The burning paper exhausted the air, and behold the cover was with difficulty removed.

Cleaning Lamp Chimneys.—Most people, in cleaning lamp chimneys, use either a brush made of bristles twisted into a wire, or a rag on the point of scissors. Both of these are bad; for without great care the wire or scissors will scratch the glass as a diamond does, which under the expansive power of heat soon breaks, as all scratched glass will. If you want a neat little thing that costs nothing, and will save half your glass, tie a piece of sponge the size of your chimney to a pine stick.

Filling for Cracks in Floors.—A very complete filling for open cracks in floors may be made by thoroughly soaking newspapers in a paste made of one pound of flour, three quarts of water and a tablespoonful of alum, thoroughly boiled and mixed; make the final mixture about as thick as putty, a kind of paper putty, and it will harden like papier mache.

Painting and Kalsomining Walls.—Before paint or kalsomine is applied to walls every crevice should be filled with plaster or cement. For the kalsomine put a quarter of a pound of white glue in cold water over night, and heat gradually in the morning until dissolved. Mix eight pounds of whiting with hot water, add the dissolved glue and stir together, adding warm water until about the consistency of thick cream. Use a kalsomine brush, and finish as you go along. If skim milk is used instead of water, the glue may be omitted.

Marine Glue.—This glue resists the action of water, both hot and cold, and most of the acids and alkalies. It is made in the following manner: Take of gum shellac three parts, and of caoutchouc, or India rubber, one part by weight. Dissolve the shellac and rubber in separate vessels, in ether, free from alcohol, applying a gentle heat. When thoroughly dissolved, mix the two solutions, and keep in a bottle tightly corked. Pieces of wood, leather, or other substances, joined together by it, will part at any other point than the joint thus made. If the glue be thinned by the admixture of ether, and applied as a varnish to leather, along the seams where it is sewed together, it renders the joint or seam water tight, and almost impossible to separate.

Artificial Honey.—Take ten pounds of Havana sugar, and three pounds of water, and forty grains of cream tartar, and ten drops of essence of peppermint, and three pounds of honey. First dissolve the sugar in the water over a slow fire, and take off the scum arising therefrom; then dissolve the cream tartar in a little warm water, and add with some stirring; then add the honey heated to a boiling pitch; then add the essence of peppermint, stir a few moments, and let stand until cold, when it will be ready for use.

Cement to Mend China.—Take a very thick solution of gum arabic, and stir into it plaster of Paris, until the mixture is of proper consistency. Apply it with a brush to the fractional edges of the chinaware, and stick them together. In a few days it will be impossible to break the article in the same place. The whiteness of the cement renders it doubly valuable.

How to Cut Glass.—It is not generally known that glass may be cut, under water, with a strong pair of scissors. If a round or oval be required,

take a piece of common window-glass, draw the shape upon it in a black line; sink it with your left hand under water as deep as you can without interfering with the view of the line, and with your right use the scissors to cut away what is not required.

Polish for Boots and Shoes.—Mix together two pints of the best vinegar, and one pint of water; stir into a quarter of a pound of glue, broken up, half a pound of logwood chips and a quarter of an ounce of isinglass. Put the mixture over the fire and let it boil ten or fifteen minutes. Then strain the liquid, and bottle and cork it. When cold it is fit for use. The polish should be applied with a clean sponge.

To Keep Furs in Summer.—Furs or woolens may be kept safely from moths during the summer by brushing thoroughly, so as to eradicate all the moth eggs; then wrap them up in newspaper so that every part is covered entirely. This is unfailing if the clothes or furs be well brushed beforehand. Some think gum camphor put with them is desirable, but I have used only the newspaper, and never had any trouble unless the moths were there when wrapped up in it.

To Make Tough Beef Tender.—Those who have worn down their teeth in masticating old, tough beef, will find that carbonate of soda will remedy the evil. Cut the steaks, the day before using, into slices about two inches thick, rub over them a small quantity of soda—wash off next morning—cut it into suitable thicknesses, and cook. The same process will answer for fowls, legs of mutton, etc. Try it, all who love delicious, tender dishes of meat.

To Clean Ostrich Feathers.—White or light tinted ones can be laid on a plate and scrubbed gently with a toothbrush, in warm soap suds, then well shaken out and well dried either by the hot sun or a good fire. At first the feather will have a most discouraging appearance, and a novice is apt to think it perfectly spoiled. But after it is perfectly dry it should be carefully curled with a penknife or scissors' blade, and it will recover all its former plumy softness.

How to Clean Oil Cloths.—To *ruin* them, clean them with hot water or soap suds, and leave them half wiped, and they will look very bright while wet, but very dingy and dirty when dry, and will soon crack and peel off. But if you wish to *preserve* them, and have them look new and nice, wash them with soft flannel and luke-warm water, and wipe perfectly dry. If you want them to look extra nice, after they are dry, drop a few spoonfuls of milk over them, and rub with a dry cloth.

Cement for Kerosene Oil Lamps.—The cement commonly used for fastening the tops on kerosene lamps is plaster of Paris, which is porous and quickly penetrated by the kerosene. Another cement which has not this defect is made with three parts of rosin, one of caustic soda, and five of water. This composition is mixed with half its weight of plaster of Paris. It sets firmly in about three quarters of an hour, and is said to have great adhesive power, not permeable to kerosene, a low conductor of heat, and but superficially attacked by water.

A Labor-Saving Invention.—A labor saving invention is to have one long cake tin divided in the middle. When making cake put half the quan-

tity in one end of the tin. Add to the remainder spices, raisins, etc., according to taste, and put in the other end of the tin. This saves time in making and baking. The result will be two kinds of cake for the basket, and if the family is small, one is less likely to have dry cake on hand than if two large cakes are made at the same time.

To Prevent Woodenware from Cracking.—Wooden bowls and other ware of this sort, as well as all cross sections from tree trunks, and short logs cut for various purposes, are very apt to split while seasoning. To prevent this completely, the pores of the wood should be well filled with linseed, or some other oxidizing oil, while it is yet green, and before it begins to show any signs of cracking or checking. This will completely obviate this inconvenience.

Sweeping.—In sweeping carpets, use wet newspaper wrung nearly dry and torn into pieces. The paper collects the dust, but does not soil the carpet. A carpet, particularly a dark carpet, often looks dusty when it does not need sweeping; wring out a sponge quite dry in water (a few drops of ammonia helps brighten the color), and wipe off the dust from the carpet. This saves much labor in sweeping.

To Clean an Oily Vessel.—To clean a vessel that has contained kerosene oil, wash the vessel with thin milk of lime, which forms an emulsion with the petroleum, and removes all traces of it. By washing a second time with milk of lime and a very small quantity of chloride of lime, and allowing the liquid to remain in the vessel about an hour, and then washing it with cold water, the smell may be removed. If the milk of lime be used warm instead of cold, the operation is rendered much shorter.

Smoky Chimneys.—Trouble with smoky chimneys caused by their being used for two or more stoves may be averted in most cases by inserting vertically in the flue a piece of sheet iron, dividing the flue in the center for about two feet above the point where each pipe enters, turning the bottom of the sheet iron under the pipe, so as to shut it completely off from the part of the flue below it.

Cleansing Sofa Coverings.—If the covers of sofas and chairs are dirty, they may be cleansed without being removed, by first washing them over with warm water and soap rubbed over them with a flannel; then, before they are dry, sponge them over with a strong solution of salt and water, in which a small quantity of gall has been mixed. The windows of the room should be opened, so as to secure a perfect drying, and the colors and the freshness of the articles will be restored.

Home Made Baking Powder.—Take by weight six parts of bicarbonate of soda to five parts of tartaric acid, which being much purer than cream of tartar, is greatly to be preferred. Get the ingredients in this proportion from a reliable wholesale druggist. See that they are perfectly dry, roll the lumps out, mix thoroughly together, bottle tightly, and keep in a dry place. This has been used for months with much satisfaction.

To Exterminate Fleas.—Take half a pound of Persian insect powder, half pound powdered borax, one ounce oil cedar, quarter ounce oil of pennyroyal properly put up by a druggist; close the room tight, sprinkle this powder on carpet, furniture, and beds, and keep closed over day or night; then

open all windows and air thoroughly, and in twenty-four hours there will be no fleas, flies, or mosquitoes left; the rooms can then be swept and dusted. This applies nearly as well to roaches and water-bugs.

To Clean Corsets.—A lady correspondent writes: "Take out the steels at front and sides, then scrub them thoroughly with tepid or cold lather of white castile soap, using a very small scrubbing brush; do not lay them in water. When quite clean, let cold water run on them freely, to rinse out the soap thoroughly. Dry, without ironing (after pulling lengthwise until they are straight and shapely), in a cool place.

To Preserve Cut Flowers.—A bouquet of freshly cut flowers may be preserved alive for a long time by placing them in a glass or vase with fresh water in which a little charcoal has been steeped, or a small piece of camphor dissolved. The vase should be set upon a plate or dish, and covered with a bell glass, around the edges of which, when it comes in contact with the plate, a little water should be poured to exclude the air.

To Clean Looking Glasses.—Keep for this purpose a piece of sponge, a cloth, and a silk handkerchief, all entirely free from dirt, as the least grit will scratch the fine surface of the glass. First sponge it with a little spirits of wine, or gin and water, so as to clean off all spots; then dust over it powder-blue, tied in muslin, rub it lightly and quickly off with the cloth, and finish by rubbing it with the silk handkerchief. Be careful not to rub the edges of the frame.

To Clean Gilt Jewelry.—Take half a pint of boiling water, or a little less, and put it in a clean oil flask. To this add one ounce of cyanide of potassium; shake the flask and the cyanide will dissolve. When the liquid is cold, add half a fluid ounce of liquor ammonia, and one fluid ounce of rectified alcohol. Shake the mixture together, and it will be ready for use. All kinds of discolored gilt articles may be rendered bright by brushing them with the above-mentioned liquid.

Paste for Cleaning Knives.—Make a mixture one part emery and three parts crocus martis, in very fine powder. Mix them to a thick paste with a little lard or sweet oil. Have your knife-board covered with a thick buff leather. Spread this paste on your leather to about the thickness of a quarter of a dollar. Rub your knives in it, and it will make them much sharper and brighter, and will wear them out less than the common method of cleaning them with brickdust on a bare board.

A Burning Chimney.—A burning chimney, when the soot has been lighted by a fire in the fireplace, can be extinguished by shutting all the doors in the room, so as to prevent any current of air up the chimney; then, by throwing a few handfuls of common fine salt upon the fire in the grate or on the hearth, the fire in the chimney will be immediately extinguished. In burning the salt, muriatic-acid gas is evolved, which is a prompt extinguisher of fire.

To Purify a Room.—Set a pitcher of water in the apartment, and in a few hours it will have absorbed all the respired gases in the room, the air of which will have become purer, but the water utterly filthy. The colder the water is, the greater the capacity to contain these gases. At ordinary temperature a pail of water will absorb a pint of carbonic acid gas and several

pints of ammonia. The capacity is nearly doubled by reducing the water to the temperature of ice. Hence, water kept in a room awhile is unfit for use. For the same reason, water from a pump should always be pumped out in the morning before any of it be used.

Bread-Making.—A correspondent writes as follows: "I have lately adopted a new way in bread making, which has given me the best satisfaction. Make a hole in the middle of your pan of flour, pour in the required amount of yeast and milk, and cover it over slightly with dry flour. If this is done at night, you will find in the morning a light foamy mass which I stir down once or twice before kneading for the bread tins. I think the bread nicer for the ingredients being mixed so slowly.

To Purify Water.—A tablespoonful of pulverized alum sprinkled into a hogshead of water (the water stirred at the same time) will, after a few hours, by precipitating to the bottom the impure particles, so purify it, that it will be found to possess nearly all the freshness and clearness of the finest spring water. A pailful, containing four gallons, may be thoroughly purified by a single teaspoonful of the alum.

Save Your Sugar.—All housekeepers should know that sugar boiled with an acid, if it be but three minutes, will be converted into glucose, which is the form of sugar found in sweet apples. One pound of sugar has as much sweetening power as two and a quarter pounds of glucose. In other words, one pound of sugar stirred into the fruit after it is cooked, and while yet warm, will make the fruit as sweet as two and a quarter pounds added while the fruit is boiling.

To Make Shell Frames.—The part of the frame that is to be ornamented with shells must be covered thickly with fresh putty; press the shell down into the putty nearly or quite to the top edge of the shell; form flowers or any fancy design; then carefully cut away any of the superfluous putty that remains, using a sharp pen-knife; if any should unavoidably show, it can be colored pink or white; let the frame remain in a flat position until the putty hardens.

To Restore the Pile of Velvet.—Stretch the velvet out tightly, and remove all dust from the surface with a clean brush; afterward, well clean it with a piece of black flannel, slightly moistened with Florence oil. Then lay a wet cloth over a hot iron, and place it under the velvet, allowing the steam to pass through it, at the same time brushing the pile of the velvet till restored as required. Should any fluff remain on the surface of the velvet, remove it by brushing with a handful of crape.

A Simple Insecticide.—Hot alum water is the best insect destroyer known. Put the alum into hot water and let it boil till it is all dissolved; then apply the solution hot with a brush to all cracks, closets, bedsteads, and other places, where any insects are found. Ants, bedbugs, cockroaches and creeping things are killed by it; while it has no danger of poisoning the family or injuring the property.

To Remove Grease.—Aqua ammonia, two ounces; soft water, one quart; saltpeter, one teaspoonful; shaving soap in shavings, one ounce; mix together; dissolve the soap well, and any grease or dirt that cannot be removed with this preparation, nothing else need be tried for it.

Mending Glass.—For mending valuable glass objects which would be disfigured by common cement, chrome cement may be used. This is a mixture of five parts gelatine to one of a solution of acid chromate of lime. The broken edges are covered with this, pressed together and exposed to sunlight, the effect of the latter being to render the compound insoluble even in boiling water.

To Improve Pine Work.—Pine work brushed two or three times with a strong boiling decoction of logwood chips, and varnished with a solution of shellac in alcohol, appears almost like mahogany, both in color and hardness. After washing with decoction of logwood and drying thoroughly, it should receive two coats of varnish. Then carefully sandpaper and polish, and give a final coat of shellac varnish.

Ink from Carpets.—To remove freshly-spilt ink from carpets, first take up as much as possible of the ink with a teaspoon. Then pour cold sweet milk upon the spot and take up as before, pouring on milk until at last it becomes only slightly tinged with black; then wash with cold water, and absorb with a cloth without too much rubbing.

Black Ink.—To make jet black ink, that is shiny and glistening when applied, dissolve in one-half pint of soft water, three-eighths ounce of potassium bichromate, and add sixty ounces of logwood extract dissolved in one gallon of water; then dissolve in one gallon of water, by continued boiling, borax six ounces, shellac one and one-half ounces. Mix all together while warm and add ammonia three ounces.

Fastening Fruit Jars.—Very many housekeepers are greatly annoyed by the opening of their fruit jars after they have been carefully sealed. The difficulty arises from the fact that the rubber bands furnished with them are so hard, have so little rubber in them, that they do not yield to compression, and hence do not become tight. Boiling the bands before using is said to obviate the difficulty.

To Color Stockings Blue.—To color stockings a delicate blue, use bluing. Put into warm water till the right shade, dip the stocking in and set with salt and water. Very handsome pink of a delicate shade may be made by using rose aniline. Make a very little dye and weaken to the right shade; it would be better to dissolve the aniline in a bottle and shade by adding till the right shade is obtained. Those are pretty set with warm alum water.

To Clean Japanned Waiters.—Rub on with a sponge a little white soap and some warm water, and wash quite clean. Never use hot water, as it will cause the Japan to peel. Wipe dry, sprinkle a little flour over it; let it rest awhile, and then rub it with a soft dry cloth, and finish with a soft piece of old silk.

Moths in Carpets.—If the moths have begun to eat your carpet, take the tacks out, turn it back a half yard all around the room, wash the boards with a saturated solution of camphor, putting it on with a brush (a paint brush is good), then lay the carpet back in its proper place, and put over it a towel wrung out of water and camphor, and iron it thoroughly with a real hot iron so as to steam it through and through, and this will kill the insects and all their larvæ.

To Clean Steel Articles.—Polished steel articles, if rubbed every morning with leather, will not become dull or rusty; but if rust has been suffered to gather, it must be immediately removed by covering the steel with sweet oil, and allowing it to remain on for two days; then sprinkle it over with finely-powdered unslaked lime, and rub it with polishing leather.

A Useful Table for Housewives.—Flour—One pound is one quart. Meal—One pound and two ounces are one quart. Butter—One pound is one quart. Powdered white sugar—one pound and one ounce is a quart. Ten eggs are a pound. A common tumbler holds half a pint. A teacup is a gill.

Crystallized Chimney Ornaments.—Select a crooked twig of white or black thorn; wrap some loose wool or cotton around the branches, and tie it on with worsted. Suspend this in a basin or deep jar. Dissolve two pounds of alum in a quart of boiling water, and pour it over the twig. Allow it to stand twelve hours. Wire baskets may be covered in the same way.

To Restore Color.—When color on a fabric has been accidentally or otherwise destroyed by acid, ammonia is applied to neutralize the same, after which an application of chloroform will, in almost all cases, restore the original color. The application of ammonia is common, but that of chloroform is but little known.

Cleaning Wooden Floors.—The dirtiest of floors may be rendered beautifully clean by the following process: First scrub with sand, then rub with a lye of caustic soda, using a stiff brush, and rinse off with warm water. Just before the floor is dry, moisten with dilute hydrochloric acid, and then with a thin paste of bleaching powder (hypochlorite of lime). Let this remain over night, and wash in the morning.

To Remove Stains from Broadcloth.—Take one ounce of pipe-clay that has been ground fine, and mix it with twelve drops of alcohol, and the same quantity of spirits of turpentine. Moisten a little of this mixture with alcohol, and rub it on the spots. Let it remain till dry, then rub it off with a woolen cloth, and the spots will disappear.

To Dye Furs.—Any dye that will color wool will color furs. In buying furs, examine the density and length of the down next the skin: this can easily be done by blowing briskly against the set of the fur; if it is very close and dense, it is all right, but if it opens easy and exposes much of the skin, reject it.

How to Preserve Shoe Soles.—Melt together tallow and common resin, in the proportion of two parts of the former to one of the latter, and apply the preparation, hot, to the soles of the boots or shoes—as much of it as the latter will absorb. One farmer declares that this receipe alone has been worth more than five dollars.

To Take Stains from Marble.—Make a mixture of one ounce of soda, a piece of stone lime the size of a walnut, quarter of a pound of whiting and the same amount of soft soap; boil these together ten minutes, and then put the mixture on the marble while hot; leave this on twenty-four hours, then wash off with clean, warm water. Polish first with soft flannel and then with chamois skin.

To Clean Marble.—Mix powdered chalk with pumice stone, each one part with two parts of common soda, into a paste with water, and rub it thoroughly on the marble; or mix quicklime and strong soap lye to consistency of milk, and lay it on the marble for twenty-four hours; in both cases wash off thoroughly with soap and water.

To Purify Butter.—The French purify their butter by melting it in pots plunged into water heated to nearly boiling point; and sometimes they mix a pure brine with the melting butter, whereby they flavor the subsidence of the coagulated caseine and other impurities. The supernatant clear butter should be drawn or poured off, and rapidly cooled.

To Mount Chromos.—Take unbleached muslin and stretch it over a wooden strainer; next dampen the back of the picture with paste, and lay it on the canvas; then with a dry rag rub well the back of the canvas to prevent blistering. If you use card or pasteboard, simply dampen the back of the picture with paste and lay it on the board, taking care that it is smoothly laid on.

How to Keep Cider Sweet.—The cider after it comes from the press is allowed to stand until the pomace settles. It is then put into a clean vessel over a fire, and brought to a boil—in the meantime skimming off the scum as it rises. It is then put into small kegs or bottles, and tightly corked or sealed. By this process cider may be kept sweet for years.

Excellent Paste Blacking.—Half a pound of ivory black, half a pound of molasses, half an ounce of powdered alum, one drachm of turpentine, one ounce of sulphuric acid, two ounces of raw linseed oil. The ivory black and molasses must first be mixed together until thoroughly incorporated; then add the rest of the ingredients. It keeps best in a bladder.

To Color Floors Walnut Tint.—Apply with paint brush or rag raw linseed oil, mixed with burnt umber. When dry, apply a coat of boiled linseed oil without color. The quantity of umber depends upon the wood, some requiring much more color to make a given tint. A small quantity of the mixture well rubbed in, has the best effect and dries sooner.

To Improve Pens.—When a pen has been used until it appears to be spoiled, place it over a flame (a gaslight for instance) for, say, a quarter of a minute, then dip it into water, and it will be again fit for use. A new pen, which is found too hard to write with, will become softer by being thus heated.

Vinegar.—A cheap and wholesome article of vinegar may be made of water, molasses and yeast, say twenty-five gallons of water, four of molasses, and one of yeast. This, when it ferments, will yield very good vinegar. A fair imitation of white wine vinegar may be made of mashed raisins and water kept in a warm place for a month.

Sponges.—After long use sponges are liable to smell very badly unless carefully cleaned every day. By rubbing a fresh lemon thoroughly into the sponge and then rinsing it several times in lukewarm water it will become as sweet as when new.

To Renovate the Tops of Kid Boots.—Defaced kid boots will be greatly improved by being rubbed *well* with a mixture of cream and ink.

To Preserve Bright Grates or Fire Irons from Rust.—Make strong paste of fresh lime and water, and with a fine brush smear it as thickly as possible over all the polished surface requiring preservation. By this simple means, all the grates and fire irons in an empty house may be kept for months free from harm, without further care or attention.

Simple Disinfectant.—Cut two or three good-sized onions in halves, and place them on a plate on the floor; they absorb noxious effluvia, etc., in the sick room, in an incredibly short space of time, and are greatly to be preferred to perfumery for the same purpose. They should be changed every six hours.

To Whiten Porcelain Saucepans.—Have the pans half filled with hot water; throw in a tablespoonful of pulverized borax, and let it boil. If this does not remove all the stains, soap a cloth and sprinkle on plenty of pulverized borax. Scour them well.

To Take Grease from Paper.—Gently warm the part containing the grease, and apply blotting-paper so as to extract as much as possible. Boil some clear essential oil of turpentine, and apply it to the warm paper with a soft, clean brush. A little rectified spirits of wine should be put on afterward.

To Set Colors.—Salt or beef's gall in the water helps to set black. A tablespoonful of spirits of turpentine to a gallon of water sets most blues, and alum is very efficacious in setting green. Black or very dark calicoes should be stiffened with gum arabic—five cents' worth is enough for a dress. If, however, starch is used, the garment should be turned wrong side out.

To Clean Ribbons.—Take one tablespoonful of brandy, one of soft soap, and one of molasses. Mix thoroughly together; place the ribbon upon a smooth board, and apply the mixture with a soft brush; after which rinse in cold water, and roll up in a cloth until nearly dry. Iron with a flat-iron, not too hot.

Copying-Ink.—Take two gallons of rain water and put into it one-quarter pound of gum arabic, one-quarter pound clean copperas, three-quarters pound nutgalls pulverized. Mix and shake occasionally for ten days, and strain. If needed sooner, let it steep in an iron kettle until the required strength is obtained.

To Cleanse Gilt Frames.—Take sufficient flour of sulphur to give a golden tinge to one and one-half pints of water; boil in this water four or five onions, strain, and when cold wash with soft brush any part that requires restoring; when dry it will come out as good as new.

Paste for Removing Grease from Silk.—Rub together fine French chalk and lavender to the consistence of a thin paste, and apply thoroughly to the spots with the fingers; place a sheet of brown or blotting-paper above and below the silk, and smooth it with a moderately-heated iron. The French chalk may then be removed by brushing.

To Purify Vessels.—All sorts of vessels and utensils may be purified from long retained smells of every kind in the easiest and most perfect manner, by rinsing them out well with charcoal powder after the grosser impurities have been scoured off with sand and water.

Glycerine Cement.—A cement, said to be capable of use where resistance to the action of both water and heat is required, is composed by mixing ordinary glycerine with dry litharge, so as to constitute a tough paste. For uniting the joints of steam-pipes, and other similar applications, this preparation is said to be very satisfactory.

A Candle to Burn all Night.—When, as in a case of sickness, a dull light is wished, or when matches are mislaid, put powdered salt on the candle till it reaches the black part of the wick. In this way a mild and steady light may be kept throughout the night by a small piece of candle.

To Clean White Kid Shoes.—White kid shoes can be cleaned by dipping a perfectly clean white flannel cloth in a little ammonia, and then rubbing the cloth over a cake of white soap; after doing this, rub the kid gently, and the soiled places will be white again. As the flannel becomes soiled, change for a clean one.

To Clean White Goods.—The following volatile soap will remove paint, grease spots, etc., and restore the purity of color of white goods: Four tablespoonfuls of spirits of hartshorn; four tablespoonfuls of alcohol, and a tablespoonful of salt. Shake the whole well together in a bottle and apply with a sponge.

To Restore Kid Gloves.—To restore old kid gloves, make a thick mucilage by boiling a handful of flaxseed; add a little dissolved soap; then when the mixture cools, with a piece of white flannel wipe the gloves, previously fitted to the hand. Use only enough of the cleaner to take off the dirt, without wetting through the glove.

Taking Up a Carpet.—On taking up a carpet, remove it carefully, then apply wet (not too wet) sawdust plentifully again and again. The floor will scarcely need washing, and you will be surprised at the absence of smothering dirt, and I am sure will use no other method in future.

To Prevent Rust in Tinware.—An easy and effectual plan to keep tinware from rusting consists in rubbing the new vessel inside and out with fresh lard or butter; then placing in the oven and keeping hot for several hours. The heat must not be so great as to melt the solder; still it is essential that the tin be kept very warm.

To Render Fruit Jars Air Tight.—When canning fruit have a cup of flour paste ready; if your rubbers are old, or the zinc rings or covers are bent a little, you may still make them air tight with the paste. If you are at all doubtful about the condition of your can it is a good notion to use the paste.

To Preserve Green Peas for Winter Use.—Gather the peas when plentiful, shell them; then wash and scald them in hot water. When thoroughly drained, put them into bottles, and fill up each bottle with a strong brine; at the top of the bottle pour a thin layer of salad oil. Cork and seal the bottles, which must be quite full and kept upright.

Liquid Glue.—Liquid glue may be made by dissolving glue in strong, hot vinegar, and adding one-fourth as much alcohol and a little alum. This will keep any length of time when placed in a closely stopped bottle, and will mend horn, wood and mother-of-pearl.

To Crystallize Windows.—Windows are crystallized, or made to imitate ground glass, by dissolving epsom salts in hot beer or a weak solution of gum arabic. You can make any pattern or border you please by cutting out a design on a sheet of pasteboard, and rubbing the design with a damp cloth.

To Take Grease out of Velvet.—Get some turpentine from the oil-shop, and pour it over the place that is greasy; rub it till quite dry with a piece of clean flannel. If the grease be not removed, repeat the application, and when done brush the place well, and hang the garment up in the open air to take away the smell.

To Freshen Black Lace.—Lay it on a clean table, sponge it all over with a weak solution of borax, about an even teaspoonful, or less, to a pint of warm water. Use a piece of old black silk, or black kid glove is better, to sponge with. While damp cover with a piece of black silk or cloth, and iron.

To Remove Grease from a Stove Hearth.—When oil or any other grease has been dropped on a stove hearth, immediately cover the place with very hot ashes. After a while clear away the ashes, and if the grease has not quite disappeared, repeat the process.

Waterproof Coating for Cotton or Linen.—Boiled linseed oil, containing about an ounce of the oxide of manganese, or litharge, to the quart, will make an excellent waterproof coating for cotton or linen cloth. Put on several coats with a brush, and allow each to dry perfectly.

Indelible Marking Ink.—Nitrate of silver, two drachms; distilled water three ounces. Dissolve. Moisten the spot to be marked with a concentrated solution of carbonate of potassa, to which a little gum water must be added. When the spot has become dry, write upon it with the solution of nitrate of silver.

Canaries.—The parasites which affect these pretty feathered pets may be got rid of by merely placing a clean white cloth over the cage at night. In the morning it will be covered with very minute red spots, almost invisible without a microscope. These are the vermin so annoying and so fatal to the birds.

To Improve Stove Polish.—Stove luster, when mixed with turpentine, and applied in the usual manner, is blacker, more glossy, and more durable than when mixed with any other liquid. The turpentine prevents rust, and when put on an old rusty stove will make it look as well as new.

To Remove Paint from a Wall.—If you intend papering a painted wall, you must first get off the paint, otherwise the paper will not stick. To do this, mix in a bucket with warm water a sufficient quantity of pearlash, or potash, so as to make a strong solution. Dip a brush into this, and with it scour off all the paint, finishing with cold water and a flannel.

To Brighten Jewelry.—It is possible, if not probable, that you do not know how to brighten gold or silver jewelry, if tarnished. Very well, then, brush it with an old tooth brush wet with soap suds, and place in sawdust to dry. Some ladies keep their jewelry in sawdust. The jewelers use this method.

To Prevent Rust.—A composition that will effectually prevent iron, steel, etc., from rusting. Mix with fat oil varnish four-fifths of well rectified spirits of turpentine. Apply this varnish with a sponge, and the articles will retain their metallic brilliancy, and not be liable to rust.

To Clean Black Veils.—Pass them through a warm liquor of bullock's gall and water; rinse in cold water; then take a small piece of glue, pour boiling water on it, and pass the veil through it; clap it, and frame to dry. Instead of framing, it may be fastened with drawing-pins closely fixed upon a very clean paste, or drawing-board.

To Sharpen Scissors.—Take a coarse sewing needle and hold it firmly between the thumb and forefinger of the left hand; then take the scissors in your right hand, and cut them smoothly and quickly from hand to point. The dullest scissors, unless they are entirely worn out, can soon be sharpened in this way.

Ink Stains on Furniture.—Ink stains on mahogany or black walnut furniture may be removed by touching the stains with a feather wet in a solution of nitre and water, eight drops to a spoonful of water. As soon as the spots disappear rub the place *at once* with a cloth wet in cold water. If the ink stains then remain, repeat, making the solution stronger.

Kerosene Fires.—It ought to be more generally known that wheat flour is probably the best possible article to throw over a fire caused by the spilling and igniting of kerosene. It ought to be known, because flour is always within convenient reach.

Use of Lemon Leaves.—Lemon seeds, if planted and treated as house plants, will make pretty little shrubs. The leaves can then be used for flavoring. Tie a few in a cloth and drop in apple sauce when boiling and nearly done. It is a cheap essence.

Unpleasant Odor from Cabbage.—The reason why cabbage emits such a disagreeable smell when boiling is because the process dissolves the essential oil. The water should be changed when the cabbage is half-boiled, and it will thus acquire a greater sweetness.

Glazed Whitewash.—Take two gallons of water, one pound and a half of rice, and one pound of moist sugar. Let the mixture boil until the rice is quite dissolved, and then thicken it to the consistence of whitewash with finely-powdered lime. This whitewash has a pretty satiny look, and does nicely for the inside of bird cages, as well as for commoner purposes.

Mold on Jelly.—If the paper which is put over jelly be dipped in the white of an egg, it will when dry be tight and firm, and keep the fruit from molding with much more certainty than if it is dipped in alcohol or brandy. The paper which is laid next the fruit is meant, not that which is tied or pasted over the glass.

Positive Cure for Water Bugs.—To a kettleful of water add a cupful of washing soda. Let it come to a boil; after which pour it down the water pipes, commencing at the top of the house. Repeat the operation once or twice and you will have destroyed 99 per cent. of the bugs, which breed inside the pipes during the month of September. The few remaining in the room can be reached with insect powder.

To Remove Tar from the Hands.—We recommend rubbing the hands with the outside of fresh orange or lemon peel, and wiping dry immediately. It is astonishing what a small piece will clean. The volatile oils in the skins dissolve the tar, so that it can be wiped off.

Drying Fruits.—Families of farmers engaged in drying fruits are reminded that the solar heat is not sufficiently intense to destroy insect eggs that may have been deposited in the fruit when green, or in the process of drying. If put in a moderately warm oven for ten minutes all parasites and their eggs would be destroyed. In countries where fruits are extensively dried the treatment is practiced generally.

Cement for Glass, Crockery, Etc.—Four pounds of white glue, one and a half pounds of dry white lead, half a pound of isinglass, one gallon of soft water, one quart of alcohol, one-half pint of white varnish. Dissolve the glue and isinglass in the water by gentle heat if preferred, stir in the lead, put the alcohol in the varnish, and mix the whole together.

Care of Lamp Chimneys.—After the lamps are filled and the chimneys washed and put on the shelf, take pieces of newspaper and roll in the form of a chimney and slip over chimney and lamp. It will protect from dust and flies, and when the lamps are lighted one will be rewarded by finding them as clear and bright as when first put in order.

Care of Flour.—Flour is like butter; it absorbs smells readily. It should not be kept in a place where there are onions, fish, vegetables decaying, or other odorous substances, nor in a damp room or cellar. Keep it in a cool, dry, airy room, where not exposed to a freezing temperature, nor to one above 70 degrees, and always sift before using.

Mites in Cheese.—Cheese kept in a cool larder or cellar, with a cloth rung out of clean cold water constantly upon it will never have mites in it, or if it has, this will soon destroy them, and also greatly improve the cheese, keeping it always moist.

To Clean Glass.—For cleaning glass a newspaper is one of the best articles to use. The chemical operation of some of the ingredients of printing ink gives a beautiful polish. Slightly moisten a piece of paper, roll it up and rub the glass; then take a dry, soft piece and repeat the process. No lint will remain, as is the case when cloth is used.

Cleaning Hats.—White fur or light beaver hats can be nicely cleaned with salt and Indian meal. Take about equal proportions of each, place it in a pan and heat it in the oven until it is as hot as can be handled. Lay the fur on a clean cloth and rub gently with the salt and meal until the dirt is removed, then shake it thoroughly.

To Improve Pickles.—Grape leaves are recommended to put on top of pickles to keep them sharp and free from mold. Fresh green grape leaves are better than flannel cloths. They should be rinsed in pure water and then drained quite dry, and laid over every piece in the jar. They should be changed once a week.

To Clean Smoky Ceilings.—Ceilings that have been smoked by a kerosene lamp should be washed off with soda water. Grained wood should be washed with cold tea.

To Remove Marks from Tables.—Hot dishes sometimes leave whitish marks on varnished tables, when set, as they should not be, carelessly upon them. For removing them, pour some lamp-oil on the spot, and rub it hard with a soft cloth. Pour on a little spirits, and rub it dry with another cloth, and the whole mark will disappear, leaving the table as bright as before.

To Soften Water.—Hard waters are rendered very soft and pure, rivaling distilled water, by merely boiling a two-ounce vial, say, in a kettleful of water. The carbonate of lime and any impurities will be found adhering to the vial. The water boils very much quicker at the same time.

To Remove Bruises from Furniture.—Wet the bruised spots with warm weather. Soak a piece of brown paper of several thicknesses in warm water, and lay over the place. Then apply a warm flat-iron until the moisture is gone. Repeat the process if needful, and the bruises will disappear.

Celebrated Recipe for Silver Wash.—One ounce of nitric acid, one ten cent piece, and one ounce of quicksilver. Put in an open glass vessel, and let it stand until dissolved; then add one pint of water, and it is ready for use. Make it into a powder by adding whiting, and it may be used on brass, copper, German silver, etc.

To Blacken Stoves.—Those who are troubled to blacken their kitchen stoves in winter, on account of keeping a constant fire, try my plan of adding about a teaspoonful of sugar to a teacupful of mixed blacking. You can use this when the stove is quite hot, and the sugar causes the blacking to adhere to the stove.

Damp Closets.—For a damp closet or cupboard, which is liable to cause mildew, place in it a saucer full of quicklime, and it will not only absorb all apparent dampness, but sweeten and disinfect the place. Renew the lime once a fortnight, or as often as it becomes slaked.

New Kettles.—The best way to prepare a new iron kettle for use is to fill it with clean potato parings; boil them for an hour or more, then wash the kettle with hot water, wipe it dry, and rub it with a little lard; repeat the rubbing for half a dozen times after using. In this way you will prevent rust and all the annoyances liable to occur in the use of a new kettle.

To Clean White Knitted Garments.—Take those not needing washing, being only slightly soiled, place them in a pillow-case one at a time, sprinkle flour through it, and shake well, until it looks as bright as new. Borax is excellent to wash flannels with, dissolved in luke warm water.

To Improve and Preserve Butter.—Take two parts good salt, one part sugar, one-half part saltpetre; mix well together, and use one ounce for every pound of butter, thoroughly worked into it. It makes the butter rich, good color, and prevents bitterness. It will keep good for two or three years. Let it stand a month before it is used, and keep it closely covered.

To Keep Cranberries all Winter.—Put them in a cool room, where there is no danger of freezing, and either spread out on a cloth or so as to give each berry light and air; or, which is a sure way, put them in a barrel under water.

For Oiling Walnut Furniture.—Raw linseed oil rubbed with a flannel cloth, then polish with dry flannel; be careful not to put too much on.

To Whiten Linen Garments.—Linen garments which have become yellow from time, may be whitened by being boiled in a lather made of milk and pure white soap, a pound of the latter to a gallon of the former. After the boiling process the linen should be twice rinsed, a little bluing being added to the last water used.

To Eradicate Vermin.—It is said that common sulphur will kill or drive away the little fish-shaped, silvery pest which infests our pantry. Sprinkle the sulphur freely about, and the place will soon be cleared of the vermin.

How to Smooth Ribbons.—Take a moderately hot flat-iron on the ironing-board, then place the ribbon on the left side of the iron, and pull it carefully through underneath the iron. If the ribbon is not pulled too fast, and the iron is the right warmth, this will be found to be a much better way than simply rubbing the iron over the ribbon.

To Get Rid of Flies.—The following is better than fly paper: Take half a teaspoonful of black pepper in powder, one teaspoonful of brown sugar, and one teaspoonful of cream; mix them well together and place them in a room, on a plate, where the flies are troublesome, and they will soon disappear.

To Take the Woody Taste Out of a Wooden Pail.—Fill the pail with boiling hot water; let it remain until cold, then empty it, and dissolve some soda in lukewarm water, adding a little lime to it, and wash the inside well with the solution; after that scald with hot water and rinse well.

To Prevent Iron from Rusting.—Warm the iron until you cannot bear your hand on it without burning yourself. Then rub it with new and clean white wax. Put it again to the fire till it has soaked in the wax. When done rub it over with a piece of serge. This prevents the iron from rusting afterwards.

To Revive Withered Flowers.—Plunge the stems into boiling water, and by the time the water is cold, the flowers will revive. The ends of the stalks should then be cut off, and the flowers should be put to stand in cold water, and they will keep fresh for several days.

To Remove Putty from Glass.—Dip a small brush in nitric or muriatic acid, and with it paint over the dry putty that adheres to the broken glasses and frames of the windows. After an hour's interval the putty will have become so soft as to be easily removed.

To Clean Fine Toothed Combs.—Clean a fine-toothed comb by putting a piece of rather coarse sewing silk through the arm of a chair, or fastening it in some way at a convenient height. Hold the two ends of the thread and press the comb upon it, rubbing briskly, letting the silk penetrate all the spaces.

Baking Griddle Cakes Without Grease.—If you wish to do away with the use of grease on the griddle for baking cakes, have the ordinary iron griddle ground smooth on a grindstone and rubbed off with a piece of fine sand paper wrapped round a block of wood. This is much better than a soapstone griddle.

Preserving Fruit.—Dr. Kedzie says: In cooking acid fruits housekeepers unwittingly waste a good part of the sugar. Anxious to get the fullest effect of the sugar upon the small fruits, they boil the two together, and thus convert most of the cane sugar into grape sugar. Several years ago my assistant in chemistry tested this matter by placing one hundred parts of ripe gooseberries in a stewpan with water to cover them, added twenty-five parts of sugar and cooked the fruit. A second portion of the same berries was cooked without sugar, and after the fruit was partially cooked the twenty-five parts of sugar added, and when this sugar had dissolved both samples of cooked fruit were analyzed, when one-half the sugar in the first batch was converted into glucose, and only one-tenth of the cane sugar in the second batch was thus changed. If the gooseberries had been green the results would have been more striking. If very acid fruits, like currants and cranberries, are rapidly cooked by boiling and then set to cool for a few minutes and the sugar added, a fine jelly-like mass will be found when the sauce is cold, very different from the watery mess so often seen. In making preserves the same principles hold good for the most part, though preserves are more apt to work or ferment if sugar is not cooked with the fruit. In this case it is better to steam the fruit till it is so tender that a straw may penetrate it, then put the fruit into cans, add the sugar, and seal up at once. Three pounds of sugar for four pounds of fruit will be ample.

How to Preserve Feathers.—The disposal and management of the feathers is a thing that calls for attention. As soon as a fowl is killed, and while yet warm, let it be carefully plucked. Separate the large wing-feathers; put the others into small paper bags previously prepared. Put these bags into an oven and let them remain about half an hour; take them out, repeat the process two or three times, then keep the feathers in a dry place till required. The oven must not be too hot. Care must be taken to free the feathers of any skin or flesh that may adhere to them while being plucked, or they will be tainted. The hard quilly portion of the larger feathers must be cut off with a pair of scissors. The wing and tail feathers may be stripped and added to the others. Previous to putting them in the oven, some recommend that the feathers should be put loosely into a dry tub or basket and shaken up daily, so that all may in turn be exposed to the air. Others recommend, as an easier plan, merely to suspend the bag from the ceiling of a warm kitchen, or on the wall behind a fire-place, where it is practicable. In this case they will take longer to dry. Feathers can be quickly and effectually dried and cleaned by the agency of steam; but it is rather an expensive method, and the thrifty housewife will doubtless prefer having the produce of her own yard prepared under her own eye and by her own directions.

Putting Away Winter Clothing.—Housewives when about to put away their heavy winter clothing should select one closet in the house in which to hang the dresses, overcoats, and heavy jackets. The clothes should be hung on a line in the yard on a sunny day and well aired and beaten. The closet should be thoroughly washed and sprinkled with good black pepper and insect powder. Then hang the garments up and close the door. They will keep all summer, but more pepper should be put in every month. Furs should have the same treatment, and after being thoroughly sprinkled with black pepper, should be put in newspapers so that no air may get at them. Every opening in the paper must be sealed. This process of wrap-

ping in newspapers is said to insure safety against moths, as they cannot cut through the printer's ink without dying; but it is wise to sprinkle the garment with pepper unless one intends to take it out during the warm weather.

To Keep Lamp Chimneys from Cracking.—The following recipe for keeping lamp chimneys from cracking is taken from a Leipzig journal devoted to the glass interest. Place your tumblers, chimneys or vessels which you desire to keep from cracking, in a pot filled with cold water, add a little cooking salt, allow the mixture to boil well over a fire, and then cool slowly. Glass treated in this way is said not to crack even if exposed to very sudden changes of temperature. Chimneys are said to become very durable by this process, which may also be extended to crockery, stone-ware, porcelain, etc. The process is simply one of annealing, and the slower the process, especially the cooling portion of it, the more effective will be the work.

Care of Velvet.—How to brush velvet is a thing, easy as it seems, not known to everybody. The whole secret lies in the management of the brush. Take a hat brush that is not too soft, but has the bristles elastic, and that will return at once to their original state after being pressed aside. Hold this firmly under the palm of the hand, in the direction of the arm, and with the bristles downward; and pressing them first gently into the substance of the velvet, then twist around the arm, hand, and brush altogether as on an axis, without moving them forward or backward. The foreign matters will be drawn up and flirted out of the flock without injury to the substance of the velvet; and the brush must be lifted up and placed in a similar manner over every part required to be brushed. By this means velvet will be improved instead of deteriorated; and will last for years.

Housekeeper's Weights and Measures.—Two gills make half a pint. Two pints make one quart. Four quarts make one gallon. Half a gallon is a quarter of a peck. Two gallons make one peck. Four gallons make half a bushel. Eight gallons make one bushel. About sixty drops of any thin liquid will fill a common-sized teaspoon. Four tablespoons, or one-half a gill, will fill a common-sized wine-glass. Four wine-glasses will fill a half-pint measure, a common tumbler, or a large coffee-cup. Ten eggs usually weigh one pound before they are broken. A tablespoonful of salt weighs one ounce.

Cleaning Matting.—To clean and freshen old matting, rub it with a cloth wet in salt water, being careful not to allow any drops of water to dry in the matting, as they will leave spots difficult to remove. Heavy, varnished furniture should never rest directly upon the matting, for even good varnish, becoming soft in warm weather, will stain the straw. Matting may be turned if the loose ends of the cords are threaded in a large needle and drawn through to the other side.

To Remove Coffee or Milk Stains.—The use of glycerine is recommended for this purpose. The silk, woolen, or other fabric is painted over with glycerine, then washed with a clean linen rag dipped in lukewarm rain water, until clean. It is afterwards pressed on the wrong side with a moderately warm iron as long as it seems damp. The most delicate colors are unaffected by this treatment.

To Mend Cracks in a Wall.—Mend cracks in a wall with plaster of Paris mixed with cold water to a very soft paste. Wet but little at a time, as it hardens rapidly, and cannot be used again. Apply with a knife blade. If the plaster is not convenient, fill cracks with stiff flour paste, cover with a strip of white muslin, and whitewash over. Old, cracked closets look wonderfully well after this treatment.

To Keep Milk.—If milk is brought just to the boiling point, then poured immediately into cans and sealed air tight, it will keep indefinitely. As the air is expelled by boiling, the milk keeps just as canned goods do. If glass jars are used they must be heated so that the boiling milk will not break them. Many families keep but one cow, and this plan will enable them to have milk during the weeks that she is dry.

To Preserve Steel Pens.—A simple mode of preventing ink from damaging metallic pens, is to throw either into the inkstand or the bottle in which the ink is kept, a few nails, broken bits of steel pens (not tarnished) or any other pieces of iron not rusted. The corrosive action of the acid contained in the ink is expended on the iron introduced.

To Destroy Clinkers in a Stove.—Clinkers will accumulate on fire brick. Empty the stove or grate of coals and ashes; while hot, throw in two or three quarts of oyster shells, or a less quantity of salt, then cleave off the clinkers.

To Clean Damask Curtains.—If crimson, wash well with ordinary soap and water, then rinse in clean cold water, wring through a wringing-machine, and hang in the open air to dry. If the curtains are green, use gall instead of soap. Silk trimmings must be removed, as they cannot be cleaned.

Hard Soap.—Six pounds sal-soda, four pounds unslacked lime, twenty-four quarts rain-water. Put all on the fire, and boil, then set off and let settle. Drain off and put over the fire with six pounds clear grease, and one-half pound rosin. Boil until it begins to thicken, throw in a couple handfuls of salt. Let cool and cut.

To Clean Tea and Coffee Pots.—Discolored tea and coffee pots may be cleaned by filling them with water in which two or three tablespoonfuls of wood ashes have been placed, and letting it boil up, then wash thoroughly with hot soapsuds, and rinse.

Ink on Clothing.—To extract ink from cotton, silk, or woolen goods, dip the spots in spirits of turpentine, and let it remain for several hours; then rub thoroughly between the hands, and it will all disappear without changing either the color or texture of the fabric.

Volatile Soap, for Removing Paint, Etc.—Four tablespoonfuls of spirits of hartshorn, four tablespoonfuls of alcohol, and a tablespoonful of salt. Shake the whole well together in a bottle, and apply with a sponge or brush.

To Clean Lamps.—Oil lamps sometimes burn dimly because of their becoming incrusted inside with the settling from the oil. Take soapsuds and fill the lamp about one-third full; then put in a little coarse sand and shake vigorously. Every particle of the settling will soon be removed.

To Clean Tinware.—An experienced housekeeper says the best thing for cleaning tinware is common soda. She gives the following directions: Dampen a cloth and dip in soda and rub the ware briskly, after which wipe dry. Any blackened ware can be made to look as well as new.

To Revive a Mattress.—When mattresses get hard and bunchy, rip them, take the hair out, pull it thoroughly by hand, let it lie a day or two to air, wash the tick, lay it in as lightly and evenly as possible, and catch it down as before. Thus prepared they will be as good as new.

Removing Iodine Stains.—To remove iodine stains from linen, dip the stained portion in cold water, and then hold over the fire until dry, repeating the operation until the stain is removed.

How to Give Finish to Woolen Articles.—Hold the article over boiling water. When it is thoroughly dampened, fold in good shape and put under a linen press. This process gives them a flat, even and smooth appearance.

To Perfume Linen.—Rose leaves, dried in the shade, or at about four feet from a stove, one pound; cloves, caraway seeds, and allspice, of each one ounce—pound in a mortar, or grind in a mill; dried salt, a quarter of a pound; mix all together, and put into muslin bags.

To Clean Gold.—Powder some whiting, and make it into a moist paste with some sal-volatile. Cover over the gold ornaments and surface with a soft brush; let it dry, and then brush it off with a moderately hard brush.

To Restore the Color of Silks.—When the color of silks has been destroyed by any strong acid, it may be restored by carefully wetting the spot with a strong soap lather, to which a little saleratus has been added. When the color has been taken out by fruit stains ammonia will restore it.

To Exterminate Cockroaches.—Borax is a very good cockroach exterminator. Take some pieces of board, spread them over with molasses, only sufficient to make the borax when sprinkled upon it stick, and place the boards in their haunts.

To Clean Carpets.—Carpets may be cleaned without taking up by sprinkling them over with moist tea leaves and sweeping well. Then sprinkle Fuller's earth very thickly over the grease spots, cover them with a sheet of brown paper and iron with a warm smoothing iron until the spots disappear.

To Prevent Wooden Bowls from Cracking.—Either pour sweet, hot lard in them, or immerse in cold water, bring to the boiling point, boil an hour longer, then let the water cool gradually, when the bowl may be taken out.

To Perfume Clothes.—Cloves, in coarse powder, one ounce; cassia, one ounce; lavender flowers, one ounce; lemon peel, one ounce. Mix and put them into little bags, and place them where the clothes are kept, or wrap the clothes around them. They will keep off insects.

To Re-color Hair.—Get one yard of seal brown or black common cambric. Put in cold water and boil till the color is well out, then add the switch and boil slowly two hours. Dry, and if not dark enough, repeat.

To Clean a Chimney.—To clean a chimney, place a piece of zinc on the live coals in the stove. The vapor produced by the zinc will carry off the soot by chemical decomposition. Those who have tried the process claim that it will work every time.

To Remove a Screw Rusted in the Wood.—Heat a poker in the fire red-hot, and put it on the top of a screw for a minute or two; then take the screw-driver, and you will easily get it out, if you do it whilst it is warm.

To Clean Articles Made of White Zephyr.—Put in flour of magnesia, changing often, shake off the flour and hang in the open air a short time.

Improvement in Chandeliers.—To renew a dusty and discolored chandelier, apply a mixture of bronze powder and copal varnish. The druggist where they are purchased will tell you in what proportion they should be mixed.

Crust in Kettles.—This is formed by every sort of water except rain water. A simple mode of prevention is to place a large marble in the kettle, which, by attracting the mineral particles in the water, will keep the inside free.

Jelly Molds.—Jelly molds should be greased with cold butter. When you wish to remove the jelly or pudding, plunge the mold into hot water, remove quickly, and the contents will come out in perfect form and without any trouble.

To Clean Old Lamp-Burners.—Wash them in ashes and water, and they will come out bright as new. Many times a burner is condemned because the light is poor, when, having clogged up with sediment, the wick is at fault.

To Give a Stove a Fine Brilliant Appearance.—A teaspoonful of pulverized alum mixed with stove polish will give the stove a fine lustre, which will be quite permanent.

To Improve Beefsteak.—A tablespoonful of strong coffee put in the gravy of melted butter, pepper and salt to be poured over beefsteak, imparts a delicious flavor to gravy and meat. It makes the gravy a rich brown.

Care of a Coffee Pot.—A carelessly kept coffee pot will impart a rank flavor to the strongest infusion of the best Java. Wash the coffee pot thoroughly every day, and twice a week boil borax water in it for fifteen minutes.

To Remove Stains from Tableware.—A little saleratus rubbed on with the finger or a bit or linen, will remove stains from cups and other articles of tableware. It will also remove spots from marbleized oilcloths, and many stains from tin ware.

To Beat Eggs Quickly.—To beat the whites of eggs quickly put in a pinch of salt. The cooler the eggs the quicker they will froth. Salt cools and also freshens them.

Airing Feather Beds.—Never sun feather beds. Air them thoroughly on a windy day in a cool place. The sun draws the oil, and gives the feathers a rancid smell.

To Clean Diamonds.—To clean diamonds nicely, wash in soap-suds, rinse in alcohol, and dry in sawdust; then brush with a soft brush, and polish with fine tissue paper.

Straw Matting.—A thin coat of varnish applied to straw matting will make it much more durable and keep the matting looking fresh and new. White varnish should be used on white matting.

To Stop Mouse-Holes.—Stop mouse-holes with plugs of common hard soap, and you will do it effectually. Rats, roaches and ants will not disregard it.

To Take Rust Out of Steel.—Cover the steel with sweet oil, well rubbed in. In forty-eight hours rub with finely powdered, unslaked lime until the rust disappears.

To Restore the Color of Black Kid Boots.—Take a small quantity of good black ink, mix it with the white of an egg, and apply it to the boots with a soft sponge.

Finger Marks on Mirrors.—For washing finger marks from looking-glasses or windows, put a few drops of spirits of ammonia on a moist rag, and make quick work of removing them.

To Keep Seeds From the Depredations of Mice.—Mix some pieces of camphor with them. Camphor placed in trunks or drawers will prevent mice from doing them injury.

To Clean Zinc.—A good way to clean zinc is to rub it with a piece of cotton cloth dipped in kerosene; afterward rub it with a dry cotton cloth, and it will be as bright as when new.

To Imitate Ground Glass.—A ready way of imitating ground glass is by dissolving Epsom salts in ale (don't use this as a beverage) and applying with a brush; as it dries it crystallizes.

For Rusty Stove Pipe.—Rub with linseed oil, a little goes a good way; build a slow fire at first till it dries. Oil in the spring to prevent it from rusting.

Finger Marks on a Piano.—To remove finger-marks on a highly polished piano, wipe with a cloth wet in pure *cold* water. It does not injure in the slightest if wiped dry, and restores the new look at once.

To Sweeten Rancid Lard.—Heat the lard, and when melted slice three or four pared potatoes; continue heating until the slices (which should be quite thin) are well browned.

To Improve Tin Kettles.—Kerosene will make tin kettles as bright as new. Saturate a woolen rag and rub with it. It will also remove stains from clean varnished furniture.

To Whiten Ivory.—Discolored ivory may be whitened by rubbing it with a paste composed of burnt pumice stone and water, and then place it under a glass in the sun.

To Pack Canned Goods.—Pack canned fruits in saw-dust. This material will certainly help to keep the cans cool in summer and prevent freezing in winter.

Stoves and Fuel.—A good range or cooking stove lightens a woman's work so much that every kitchen should contain one; though the parlor be unfurnished or the house unpainted, have a safe, reliable stove with which to do the family cooking. I doubt if there is a man living who would bother with an implement as trying as a burned-out, cracked, cooking stove that takes three times the fuel it should to heat the oven hot enough to bake. A cooking stove should be roomy; it is a mistake to buy a small stove. A range with six lids, large oven, elevated warming-oven and other conveniences is the joy of a housewife's heart. A stove (No. 9) with four lids, revolving top, reservoir, will do. There are many good kinds made. Stoves and ranges should have large fireboxes. When wood is burned in winter, chunks and small logs can be burned therein at night; if the drafts are properly regulated, the fire will keep until morning.

The casting should be heavy. The drafts, flues and chimney should be cleaned at least four times a year. Consult your insurance policy; read carefully and fulfil all the conditions. See if your chimney is up to the standard, and that the stove is far enough from the wall. Know that no sparks can escape any place, especially where the pipe enters the chimney. It will pay. Have your fire safe! Insurance money is hard enough to get when all the conditions have been justly complied with. It is terrible to burn out! If your stove smokes, find out the reason and stop it. We get old and ugly soon enough; don't allow yourself to be smoked.

Whatever kind of fuel is used, insist upon it being good; if you burn wood, have at least half of it dry. Green wood can be burned sometimes, but never attempt to bake with it. Have a woodshed and see that it is filled. Peace is a long step in godliness, and it should be maintained in the family, but disturb it temporarily, if need be, until enough wood is provided to last at least six weeks. Some men say, "Oh! anything will get burned if we bring it in." Any man who amounts to anything knows that women's work is harassing enough without tormenting her with green, wet wood. Whenever I see a large woodpile or, better still, a shed filled with finely split, dry wood, I know that man appreciates his wife, and his position in his household. Nothing less than a saint can keep her temper and cook breakfast over a sulky, undecided fire, when the kitchen is blue with smoke, and the wood sings psalms and sheds tears When this is the case, my friend, just cook accordingly; if your other half likes pancakes white, dried and sad, just give him plenty, and do not reinforce them with viands prepared the day before. You can eat a lunch after the fire concludes to burn while "he" is feeding the calf.

Soft coal makes a cheap and hot fire. It is dirty; a filter attached to the cistern is a necessity if soft coal is used. It is better than poor wood.

Hard coal is excellent to cook on in winter if the stove is made to burn it. Patience is an important requisite when learning to make, keep and use a hard coal fire. It seems easy, and is, when one learns how; one of the first things to learn is to leave it alone. "Never have the coal come above the stove-lining. The fire will not be so bright, fuel will waste, because the draught is not so good. When not using the fire keep dampers closed; when needed, open the draughts. For cooking or baking, no matter how hot the fire desired, having the coal come nearly to the top of the lining, the fire ought to last four hours without new coal or poking. The top of the stove may be red-hot, the coal piled up to the lids, and yet the oven will not bake. There is too much coal in and the draught is stopped by it."

Gasoline is the best fuel for summer; but one must be careful when

using it. One with a double burner for wash boiler and oven, and two single burners cost $16. Two and one-half gallons of gasoline at a shilling per gallon will do the cooking, washing and ironing one week for a family of four. Then think of the comfort. A kerosene lamp-stove with one burner is very handy. A quart of water can soon be boiled on one.—*Good Housekeeping.*

Various Uses For Ammonia.—A little ammonia in tepid water will soften and cleanse the skin.

Spirits of ammonia inhaled will often relieve a severe headache.

Door plates should be cleaned by rubbing with a cloth wet in ammonia and water.

If the color has been taken out of silks by fruit stains, ammonia will usually restore the color.

To brighten carpets wipe them with warm water in which has been poured a few drops of ammonia.

One or two tablespoonfuls of ammonia added to a pail of water will clean windows better than soap.

A few drops in a cupful of warm water, applied carefully, will remove spots from paintings and chromos.

When acid of any kind gets on clothing, spirits of ammonia will kill it. Apply chloroform to restore the color.

Keep nickel, silver ornaments and mounts bright by rubbing with woolen cloth saturated with ammonia.

Grease spots may be taken out with weak ammonia in water; lay soft white paper over and iron with a hot iron.

Ammonia applied two or three times on a fresh cold-sore will kill it. It will drive it away if used when the cold-sore is first felt.

A tablespoonful of ammonia in a gallon of warm water will often restore colors in carpets; it will also remove whitewash stains from them.

Yellow stains, left by sewing machine oil, on white, may be removed by rubbing the spot with a cloth wet with ammonia before washing with soap.

Equal parts af ammonia and turpentine will take paint out of clothing, even if it be hard and dry. Saturate the spot as often as necessary, and wash out with soap suds.

If those who perspire freely would use a little ammonia in the water they bathe in every day, it would keep their flesh sweet and clean, doing away with any disagreeable odor.

Old brass may be cleaned to look like new by pouring strong ammonia on it and scrubbing with a scrub-brush; rinse it in clear water.

Put a teaspoonful of ammonia in a quart of water, wash your brushes and combs in this and all dirt and grease will disappear. Rinse, shake and dry in the sun, or by the fire.

Flannels and blankets may be soaked in a pail of water containing a tablespoonful of ammonia and a little suds. Rub as little as possible and they will be white and clean, and will not shrink.

One teaspoonful of ammonia in teacupful of water will clean gold or silver jewelry; a few drops of clear aqua ammonia poured on the under side of diamonds, will clean them immediately, making them very brilliant. —*Good Housekeeping.*

Shaking Carpets.—It is a much better plan, when it can be afforded, to have the carpets taken away and cleaned by a carpet cleanser, who has the room and all the facilities for this kind of work, than to attempt it at

home, where the proper tools are wanting. To be sure, where there are many carpets to be cleansed it would be expensive having them all done out, therefore it might be best to send the heaviest ones to the cleanser's, and the rest might be done at home.

When taking up the carpets, be sure that all the tacks have been removed from them, for it isn't pleasant to have the point of a rusty tack run into the hands, and aside from the pain of such a wound it has also its dangerous side. Very often, as in the case of thick, heavy carpets, the tacks will not come out until the carpet is taken up, and then remain embedded in it, and it is this kind that ought to be carefully removed, as they are generally rusty. Take out the carpets into as large a space outside as you can; an open field is the best. Place the woolen and cotton carpets across two strong lines, the wrong side out. Have two switches or rattans about as thick as those formerly used in schools, and with these beat the carpets free of all dust. It is always best to have two people beating at once, each one having a switch; but if only one person is engaged in the work, when he cannot use a switch in each hand one will have to do it. Never use a straight stick, broom handle, or anything that will not bend to beat a carpet, for if the carpet is old, it will soon wear a hole through it.

When it has been thoroughly beaten, remove from the line and shake well; then, if convenient, lay it right side up on the grass and give it a good sweeping. Where grass is not to be found, it may be taken in after shaking, and when down be given a good sweeping.

Brussels, tapestries and any of the heavy grades of carpeting cannot be done properly on a line, but ought to be spread out on the grass right side up and thoroughly switched, then with a stiff broom swept until all the dust is removed. Beating these carpets on the wrong side will have very little effect, and to cleanse them thoroughly they must always be switched on the right.

When putting down the carpets, change them about so the wear does not all come in a few places. Stair carpet may be made to last for a much longer time than ordinarily if it is changed about each spring, also if the edges of the stairs are heavily padded each time, as it is in these places it wears out quicker than anywhere else. Put plenty of salt around the edges of the carpets before putting down, to prevent the ravages of moths. When the carpets are fitted to the rooms and tacked in place, take out all grease spots by rubbing with a flannel wet in ammonia water, afterward when removed rubbing the spot with a clean cloth until nearly dry. Some spots, being obstinate, will require more ammonia than others, also more rubbing.

Beds and Bed Making.—Not many years ago no girl thought she was ready to be married until she had one or two large, fluffy feather beds; now we seldom see one unless it be on grandma's bed, who, having slept on feathers all her life, cannot think of giving them up now. If a feather bed is used, it is a good plan to have a slip cover for it, which can be taken off when soiled and replaced by a clean one. These slip covers are also nice for a mattress.

It seems to me that the ideal bed is any one of several kinds of good spring beds, with a good hair mattress; over the mattress a thick, white blanket and then the sheets, with blankets enough for warmth. The outside covering for the bed may be anything that suits the taste of the occupant, but I confess to being old-fashioned enough to prefer a white spread to any other.

The use of sheets is to keep the bed and other bed-clothes clean, and the under sheet should always be put on with the wrong side down and tucked in all around the mattress, then put on the other sheet with the wrong side up, so the two right sides will come together. Let the upper sheet come just to the headboard of the bed and leave the extra length to tuck in at the foot. Put on the blankets and spread so they will come about six inches from the head, and turn the top sheet over them, tuck all in well at the foot and sides, and the bed is ready for the pillows. If one is always careful to put the sheets on with the right sides together, the clean sides will always come next the other bedding. This is one of the first things to teach little girls about bed making.

It used to be the rule in every well-ordered household that all the beds should be made very soon after they were vacated in the morning. When we think that all night long exhalations are passing off from the bodies of the sleepers and being absorbed by the bed-clothes, we can see how necessary it is to have the beds well aired and, if possible, exposed to the purifying influence of sunshine before they are made up. Every member of the family should be taught to set a chair at the foot of the bed, turn the clothes down over it, lay the pillows on another chair and open the windows of their rooms before they leave it in the morning. At least two hours should be allowed for the bed to air before it is made.

How to Disinfect.—Clothing which requires disinfecting should be submitted for about three hours to a temperature of 250 deg. in a chamber charged with sulphuric fumes from a large quantity of sulphur. The chamber should be so constructed as to prevent the fumes from passing off. No germs can stand this.

After a room has been used by a person sick with any contagious disease, it becomes necessary to disinfect it before it is fit to be used again. This is done by removing and burning the paper on the walls, removing the bedsteads and other furniture, and exposing them to air and wind, and giving them a fresh coat of varnish; by having the mattress made over new and the hair boiled; by burning in the room three pounds of sulphur, and by whitewashing, painting and papering the room anew.

Now that it is generally conceded that consumption is caused by germs which multiply in the lungs, a method of disinfecting them, which shall be harmless, has been sought for, but as yet without avail. The vapor of creosote, the oil of the eucalyptus and carbolic acid have been tried, and, to some extent, they may paralyze or stun the germs and prevent their rapid increase; but as the passages of the lungs are delicate, and the vapor cannot be brought very near to them without injury, the good effects are slight. But there is one method which cannot fail to prove beneficial, and that is the inhalation of large quantities of fresh, pure air. This is worth more than any disinfectant for the lungs, and can do no harm.

Items on Housework.—Good housekeeping consists in continual care for small things, which in themselves are nothing, but in the total make up the comfort of home life. It is a simple matter to see that all the house stores are kept on hand, that each match-box about the premises is filled, that every room has a convenient receptacle for matches and one for burned matches. Yet the neglect of so trifling a matter may cause some one, hunting in the dark for a match, an enormous amount of annoyance. A good supply of nice brown papers laid away carefully, and a bag or box containing different kinds of twine, cost a housekeeper nothing, as they may be saved from

parcels; yet such a habit will find ready appreciation when some one is in need of paper and string to tie up a parcel. There is nothing so unsightly as an old newspaper for such a purpose. There are so many good uses that old newspapers can be put to, that brown paper should be always kept on hand to wrap up parcels. There is nothing better than old newspapers under a carpet to soften the tread and keep the hard floor from wearing out the carpet. There seems to be some ingredient in the printer's ink that drives away moths, and for that reason newspapers are better than anything else to wrap up furs and woolens during the summer. They should never be destroyed after they are read unless used for kindling, but should be kept in a straight pile. It is a wise precaution to keep a role of old linen, one of old cotton and needles and thread in the kitchen drawer, where it can be readily found in case of a burn or cut. A step-ladder on hand to reach to high places saves a great deal of trouble. A step-ladder table, which may be covered when not in use, or a wooden-seated chair, should be on every floor except the kitchen floor, where the ceilings are usually so low that any high place can be reached by standing on the kitchen chairs, which are always, or should be, made with wooden seats that may be scrubbed and washed. All these matters are small, but a series of petty vexations are more liable to irritate the temper than genuine trials.

How to be Independent.—To save is absolutely the only way to amass a solid fortune, and if the wives of poor men would only realize this fact, it would be much the best for them. People who start in the world without means must either be content with poverty all through life, or be willing to deny themselves many things, and save, to lay the basis of independence in the future; there is no other certain mode. Yet we will hear many women, who indulge in dress, entertaining and other luxuries far, far beyond their means, bemoan their misfortune in being poor. Fortunes do not come, as many suppose, by chance, and we make no more fatal mistake than in thinking we are mere creatures of fate. Every one may make or mar his or her life, whichever they may choose. Fortune is for those who, by diligence, honesty and frugality place themselves in a position to grasp the boon. If housekeepers would only study the art of being saving in little things, such as may each in itself seem insignificant, but when put together amount to a great deal, it would contribute vastly to their prosperity.

Then, to learn to curtail all unnecessary wants, as well as to spend money always wisely and economically, much suffering in old age would be avoided, and many more comfortable fortunes amassed. The best evidence of frugality is a yearly deposit—let it be ever so small—in a savings bank, and the way to reach this good fortune is for women to be frugal, diligent and industrious, giving such an example to husband and children as will lead them to join in the strife for independence.

Making Tea.—There is something intellectual associated with the tea-drinker—a pleasant gossiping sort of intellectuality. In spite of all the lectures which have been read against it by those who make their living by reforming the human race, tea is without doubt a great blessing of modern living, restoring the tired workers and refreshing the nerves without exciting to unnatural or strained exertions, like other stimulants. If we were to follow all the whims of the numberless, would-be hygienic reformers, who have arisen in these days to condemn every good thing the Lord has given us, we should be reduced to a diet of bran and cold water. Exces-

sively strong tea is to be avoided, not only because it is not wholesome, but because, like all unwholesome things to a healthful palate, it is not good or pleasant. In Russia, where the best tea in the world is made, it is never strong. It is made in five minutes' time, and with water which has boiled but a moment before. It is left to draw the space of four or five minutes, and drank at once. It is a barbarism to boil any kind of tea. The best grocery stores usually keep Oolong, English Breakfast, Hyson, Young Hyson, Gunpowder, uncolored Japan and Formosa. The Formosa is one of the finest teas in market. Young Hyson, or green tea, is seldom used alone, as it formerly was, but it has been generally superseded, of late years, by Japan tea. Oolong is seldom used alone, but it frequently is sold in mixed teas with equal parts of Young Hyson or uncolored Japan. English Breakfast tea, as its name indicates, is a morning tea, never served by punctilious drinkers of tea after one o'clock.

How to Cook a Steak.—Now, if you only knew how to cook a steak to make it good, that would do, but it always makes me sick to see a woman cook a steak. She invariably puts her frying-pan on the stove, and puts in a chunk of grease about as big as my fist; and when it is hot enough to begin to crackle, she puts in her beef, and never thinks of covering it. The smoke and steam from it goes to the very ceiling. After she cooks it in this way until it begins to look like an old, rubber shoe sole, she calls it done. When you go to eat it there is no more taste in it than a chip. Now, if you want a good bit of steak, have a clear, hot fire, set your clean, empty pan on a spot, cover it up, then pound your steak, and when your pan is very hot lay in your steak, and cover quickly. As soon as it has crisped enough to let go its hold on the pan, turn over and cover quickly; turn again as at first, and continue to do so about every two minutes until you have turned it about six or eight times. Have a hot, buttered dish ready for it and lay it in; add a sprinkling of pepper, salt and sugar, and cover tightly. Now, if you wish a gravy, put a bit of butter in your pan. When hot, rub in a pinch of flour, add a small teacupful of boiling water, let it boil a few minutes, then put in a gravy-boat instead of putting it over your beef, to draw out the juice. Now try this plan just once, and you will see you women know nothing about cooking a good steak.

Medicine in Vegetables.—The following information may be useful, to some, if not to many:

Spinach has a direct effect upon the kidneys.

The common dandelion, used as greens, is excellent for the same trouble.

Asparagus purges the blood. Celery acts admirably upon the nervous system, and is a cure for rheumatism and neuralgia.

Tomatoes act upon the liver.

Beets and turnips are excellent appetizers.

Lettuce and cucumbers are cooling in their effects upon the system.

Onions, garlic, leeks, olives and shalots, all of which are similar, possess medicinal virtues of a marked character, stimulating the circulatory system and the consequent increase of the saliva and the gastric juice, promoting digestion.

Red onions are an excellent diuretic, and the white ones are recommended to be eaten raw as a remedy for insomnia. They are a tonic and nutritious.

A soup made from onions is regarded by the French as an excellent restorative in debility of the digestive organs.

Novel Uses for Old Papers.—Most housekeepers know how invaluable newspapers are for packing away the winter clothing, the printing-ink acting as a defiance to the stoutest moth as successfully as camphor or tar-paper. For this reason newspapers are invaluable under the carpet, laid over the regular carpet-paper. The most valuable quality of newspapers in the kitchen, however, is their ability to keep out the air. It is well known that ice completely enveloped in newspapers, so that all air is shut out, will keep a longer time than under other conditions, and that a pitcher of ice-water laid in a newspaper, with the ends of the paper twisted together to exclude the air, will remain all night in any summer room with scarcely any perceptible melting of the ice. These facts should be utilized oftener than they are in the care of the sick at night. In freezing ice-cream, when the ice is scarce, pack the freezer only three-quarters full of ice and salt, and finish with newspapers, and the difference in the time of freezing and quality of the cream is not perceptible from the result where the freezer is packed full of ice. After removing the dasher, it is better to cork up the cream and cover it tightly with a packing of newspapers than to use more ice. The newspaper retains the cold already in the ice better than a packing of cracked ice and salt, which must have crevices to admit the air.

Care of Hardwood Floors.—"There are very few persons," said a hardwood dealer, "who understand how to take care of wood floors. I hear complaints continually that hardwood floors crack and break off in slivers, and thus soon become rough. Such floors have been washed up or scrubbed with strong alkali soaps or washing fluids, which will ruin a floor of oak in a short time. A hardwood floor should be swept up and polished at least once a week with an iron-backed polishing brush. By this process in a short time the floor will have attained a beautiful glassy surface, from which any dust can be easily removed with a hair broom or one of the pretty Japanese brooms with bamboo handles."

The polishing brush is an important article in any house where there are hardwood floors. It is very heavy and is drawn backward and forward by means of a long handle. Such brushes cost $5 and $6, but wear a lifetime. The largest size is too heavy for a woman's use. If an egg or any such substance drops on the kitchen floor, the spot should be washed up and oiled with raw oil, and avoided for a few days until the oil has become oxidized. When a floor is waxed this polishing brush becomes a necessity, as no hand rubbing is heavy enough to take its place.

To Destroy Moths.—Reamur, more than 150 years ago, made quite extensive researches on clothes-moths; and, observing that they never attacked the wool and hair on living animals, he inferred that the natural odor of wool, or of the oily matter in it, was distasteful to them. He therefore rubbed various garments with the water in which the wool had been washed, and found that they were never attacked by moths. He also experimented with tobacco smoke and the odors of spirits of turpentine, and found that both of these were destructive to the moths; but it was necessary to close the rooms very tightly and keep the fumes very dense in them for twenty-four hours to obtain satisfactory results.

Mr. C. H. Fernald, of the Massachusetts agricultural college, has always found that any material subject to the attacks of moth may be preserved

from them if packed away with sprigs of cedar between the folds. The odor of cedar is so disagreeable to them that they will not deposit their eggs where this substance is present in full strength. Chests of cedar, or closets finished in the same wood, will protect clothing from moths as long as the odor is strong; but this is lost with age, and then they are no protection. It must be remembered that the odor of cedar, camphor, etc., only prevents the moth from laying her eggs on the fabrics, but if the eggs are laid before the garments are packed away with cedar, etc., the odor will not prevent the hatching of the eggs nor the destructive work of the larvæ afterward. Clothing may also be protected from moths by packing it in bags made of either stout paper or cotton cloth, if made perfectly tight, but this must be done before the moths appear on the wing in the spring season.

Crystallizing Fruit.—Though no authority on crystallizing fruit, *i. e.*, professionally, there is a simple process for home crystallizing, which I know of. The fruit is dried first. For this the finest fruit is selected. It must be very ripe, then thoroughly dried, and after this "sweated." Then it is dipped in the very heaviest syrup one can make, say that used for candied fruit, which is a gill of water to a pound of sugar. I can give no exact rule for time of dipping, two or three minutes in the hot syrup. Then the fruit is dried again. This process makes a delicious article, and for this reason. The dried fruit, without sugar, retains all the fruity flavor, and the dipping process after the drying does not penetrate the fruit so as to destroy that fine, natural flavor, but merely adds to it the taste of the sugar crystals which are formed on the surface. It is unnecessary to say that the very best granulated sugar should be used. I might add that some confound crystallized fruit with sweetmeats or candied fruit. As I understand the matter, the difference between them is this: for the former the fruit is dipped in the syrup after being dried, not cooked in it; while for the latter the fruit is cooked, slowly and carefully, in the heavy syrup, and then dried.—*Good Housekeeping.*

Roast Turkey, Goose or Duck.—To cook a turkey, goose or duck so that it shall be "a thing of beauty and a joy"—as long as it lasts—requires culinary skill, and any one who is at all doubtful about the process should follow the recipe of some good authority. Here are Miss Corson's directions: Lay it in a pan with a slice of salt pork under and another over it, unless it is very fat, in which case it will yield sufficient dripping for basting; brown it quickly, but do not burn it; then season it with pepper, salt, and whatever sweet herb has been used in flavoring the stuffing, and baste it while it cooks with the drippings in the pan; if the oven is of the proper temperature, not too hot, no water will be required for basting, and if only the drippings are used for this purpose the full flavor of the bird will be preserved. If a "frothed" surface is desired, occasionally dust the bird with flour from the dredging box while basting it. To make the gravy, have the meat from the giblets chopped fine, and the broth in which they were boiled hot when the bird is cooked; remove it from the dripping pan and keep it hot; if there is more than about half a cup of dripping in the pan pour it out, and keep it for frying potatoes in; pour into the pan two tablespoonfuls of flour and stir over the fire until it is brown, and then add the chopped giblets and enough of their broth or of boiling water to make a good gravy, and season it palatably. About fifteen minutes to a pound is generally allowed for baking poultry.

Chimneys and Soot.—There is nothing more vexatious than a stove which does not perform its duties, yet there is no more certain test of an incapable servant or housekeeper than continual complaint of the stove. There are very few poor stoves. All first-class iron-moulders make good kitchen stoves, which only require to be set right, kept clean and treated intelligently to cook well. It is not at all an uncommon thing to find the principal dampers of a stove in regular use sealed up with soot and ashes, and the flues of the oven overflowing; and yet the mistress of the house is wondering why the stove smokes or why the oven does not bake on the bottom. Even when every damper in the stove is in order and the oven flues are clean, the flue of the chimney may be so choked with soot that the stove cannot get a breath of fresh air. A chimney in steady use in the kitchen ought to be cleaned at least once every two or three years to insure draft. Some chimneys may draw well for years without cleaning, but they are exceptional. If the kitchen fire does not come up clear and bright in half or three-quarters of an hour after it is started, there is something radically wrong about the drafts. As often as once a month all the oven flues should be cleansed. This is not a pleasant task, but it is necessary.

To Beat an Egg.—Any child knows how to beat an egg, which is true so far as that any one by dint of patience and a fork can beat an egg to a froth, but one person will take fifteen minutes and have it less light than another in five. The one will beat fast, carrying the fork back and forth, but entangling very little air; the other will lift the egg, as it were, with each beat and throw it over the fork. This is the proper way and does the work in half the time. Acquire the habit of beating eggs, or anything else, from the elbow, not using the whole arm; the fatigue will be much lessened. The use of egg-beaters has made egg-beating for cakes, such a formidable task in our mother's days, a very light one in ours, but for beating just one egg a fork, even now, is often most convenient. Even with a beater, however, the best results are obtained by observing certain rules. In hot weather leave the eggs in ice-water or on ice, because they then become so thoroughly chilled that in boiling them you cannot estimate the time required, and should they become frosted they are inferior for all purposes. In beating the whites of eggs a tiny pinch of salt will tend to facilitate the work.—*Good Housekeeping.*

Cleaning Finely-Polished Glass.—The finest kinds of glass, including plate for windows, as well as that used for tableware, are comparatively soft and easily scratched; and, according to *The Decorator and Furnisher*, French mirrows and other highly polished surfaces are often dimmed and scratched by the use of harsh cloths and newspapers in combination with polishing and cleaning powders and soaps especially recommended for glass cleaning. Both potash and soda attack glass, and are capable of removing or greatly injuring the polish. Even common soap and water dim the surface perceptibly after frequent applications.

For windows, mirrors, glassware and polished glass generally, it is best not to use soap for cleaning, and to employ only the softest and finest of cloths. Polishing powder, polishing soaps—and, in fact, anything harder than prepared chalk—should not be tolerated. For fine glassware, mirrors, etc., alcohol and water is probably the most convenient and safest liquid that can be used. No polishing powder to be found in the market is fine enough to improve or preserve the polish of the better kinds of glass. In some cases a little acetic acid or lemon juice may be added with ad-

vantage. Upon windows whiting or prepared chalk is frequently recommended, but the polish obtained in this way is inferior to that given in manufacture.

Various Ways of Cooking Onions.—There are not many ways of preparing onions, and perhaps there are none superior to "plain boiled." If the water be changed once or twice while cooking, they will be more delicate, and they must be thoroughly tender all through. Drain all water from them, and season with salt, pepper and plenty of sweet butter. As a change, a cream sauce may be poured over them just before serving, but one would tire of this method if repeated too often. After being boiled until tender, they may be put in a buttered baking dish, sprinkled with pepper, salt, a teaspoonful of butter in the center of each onion, covered with bread crumbs, and baked slowly one hour. They may then be served plain or with cream sauce. The large Spanish onions are particularly nice for slicing raw, and if served with a little oil and vinegar, make a good salad. Onions are an indispensable seasoning for most soups, and in many cases if they are sliced and fried brown in butter, before adding them to the soup stock, the flavor is greatly improved. A potato salad would be very tame indeed without a slight flavor, and there is no doubt that in time this valuable vegetable, so rich in nitrogenous food, will take a higher rank than is at present accorded it, upon our tables. But, one word of advice, don't fry it,

Celery Variously Served.—Crisp, white celery is always delicious; eaten simply with salt it, perhaps, pleases the true celery lover best. The prettiest way to serve it is in the low, shallow trays or dishes of glass, some of them beautifully mounted in silver, that are now provided. Who has not mentally anathematized the old fashioned tall celery glass, from which it is almost impossible to remove one stalk without dragging two or three more out upon the spotless damask? The tall glass should be relegated to a dark corner of the china closet.

Uncooked celery salad is also delightful, and few people would think of using fine celery other than in the two ways mentioned. But when celery is not of the best quality, perhaps a little tough and poorly bleached, then comes the cook's opportunity to make a new and excellent dish by preparing it the same as asparagus, like which it may be eaten hot or served as a cold salad with sauce.

To Render a Cellar Dry.—A problem which the builder, owner and architect has to deal with every day is to render a cellar dry. This may be done in a variety of ways, which will depend upon the circumstances surrounding the case. One of the most effective means of keeping a cellar dry is to build an area wall around the whole of the site, so that earth does not rest directly against the walls of the house. To form such area a four-inch wall is built parallel to the main walls, and about two inches from them. The bottom of the enclosed space is formed into a gutter, so that any water that finds its way through the outer casing may have an opportunity of running away to the drains. The top of the cavity is usually covered in just above the ground line with a row of ornamental bricks, or sometimes with bricks laid on edge. When these means are adopted it is desirable that openings in the main wall should be provided for ventilation.

Cleaning Windows.—Two servants living in adjoining houses were talking recently, says an exchange, about their methods of cleaning windows. The one whose windows always looked the brightest said she selected a dull day for the work, or a day when the sun was not shining on them, because when the sun shines it causes them to be dry-streaked, no matter how much one rubs. The painter's brush is the best article for this purpose, then wash all the woodwork before the glass is touched. To cleanse the glass, simply use warm water diluted with ammonia; don't use soap. A small stick will get the dust out of the corners; then wipe dry with a piece of cloth; do not use linen, as the lint sticks to the glass. The best way to polish is with tissue paper or newspaper. To clean windows in this way takes much less time than when soap is used.

A Convenient Pantry.—A house that lacks that great convenience, a butler's pantry connecting with the dining-room, may find a very convenient substitute for one in a tall screen placed near the kitchen door. If of strong material, the screen may have a shelf fastened to the inner side, on which may be placed the dessert and fruit plates until ready for use. A small table behind the screen may hold other necessary articles, like a pan of hot water and towels to supply clean forks and spoons to the table, or to hold delicate tableware that cannot safely be washed in the kitchen. Such a pantry may easily be constructed by the house carpenter. A well-made pair of clothes frames, covered with marbleized oilcloth on one side, and Canton flannel or cretonne on the side to be exposed to the room, could be used for a screen.

Bugs, Mildew, Stains.—Cockroaches and water-bugs can be destroyed with a mixture of chloride of lime and sweetened water, or with pulverized borax scattered freely wherever the insects appear.

To remove mildew, make a carefully strained solution of a quart of water and a heaping teaspoonful of chloride of lime. Keep dipping the mildewed article into the solution until the spots disappear; then rinse thoroughly in clear water.

Tea stains can be removed by pouring boiling water through the fabric.

Mosquitoes may be kept away by sponging the body with a diluted extract of pennyroyal, which also allays the pain of their bites.

To Clean Glass and Paint.—To make more easy the cleaning of windows and paint, get a large sponge, such as is used to wash carriages, and a chamois skin, and go to work. Use lukewarm water. Wash off the windows, glass and frames thoroughly with the sponge, then with the skin wipe them off, and no rubbing will be required. Proceed the same with the painted work above the house, and you who try it will find your paint and windows never looked so well before. Wring the chamois as dry as you can each time you use it. One advantage of this method over the old way of cleaning is that no lint is left on paint or windows. A handy thing to have for the window corners is a tooth brush to take dust or dirt out. If the paint has been white and turned yellow take a little soda on the sponge and rub over it, washing off with clean water, and you will be surprised to see how much better it will look. Or if the window sill has any grease spots on it spread the soda thickly over them, then scrub with soap and water.

Canning Fresh Beef.—We take all the rough pieces that we do not want fresh nor to corn. If very fat, remove the most of it. Boil very ten-

der, salt and roast same as for the table; take from the kettle, remove all the bone and gristle, pick or cut in convenient pieces to go into the cans; then put into a pan, season and set over a kettle of boiling water, cover tight. When hot as you can get it, commence filling a can, and press thoroughly with a stick made like a potato masher, as you fill it, having liquor enough to expel all the air. Fill and seal, using self-sealing cans; if they are perfect there will be no trouble about keeping. All that have used it pronounce it a success. It can be eaten cold or warmed, or in meat pie. Any sized cans may be used.

To Clear Water Pipes.—A retired plumber thus gives a point for the gratuitous relief of householders: "Just before retiring at night pour into the clogged pipe enough liquid soda lye to fill the 'trap' or bent part of the pipe. Be sure no water runs in it until the next morning. During the night the lye will convert all the offal into soft soap, and the first current of water in the morning will wash it away and clear the pipe clean as new."

Caring for Soiled Clothes.—Have large, strong bags to put the dirty clothes in as you take them off. The bags should be of substantial brown linen or ticking, with a string of strong tape sowed to the side-seam, a little below the hem at the top. If the clothes are left lying loose in the bottom of the closet they may be injured by mice or cockroaches.

How to Keep Honey.—All surplus should be removed from hives at close of honey season; if left it will soon become dark and have a solid appearance, and bees cannot protect a large surplus so well, and, unless the hives are very close, robbers will find their way to the honey. Comb-honey should be carefully stored in a closed building, so that bees cannot find it; not in cellars or underground repositories of any kind, but above ground, and have plenty of light and air, and at the same time prevent bees from entering. Comb-honey can be kept free from ants and other insects by placing it on tables, the feet of which may be set in basins of water and kerosene. Ants are very destructive to comb-honey; they puncture the cappings and destroy its appearance. Extracted honey should not, as yet, be kept in air-tight vessels, as it is still in process of ripening, and if the gas that is produced cannot escape, it will burst the packages; hence they should have a small opening at least. Extracted honey may be kept together in any quantity if pretty well ripened; if not, it should be in small quantities. Earthenware and tin are probably best for keeping extracted honey in, although kegs and barrels can be used, but should first receive a coating of beeswax inside. This can easily be done by pouring in melted beeswax and running it over the surface.

To Scald Milk Properly.—It is recommended that the milk supply of cities, at least in hot weather, be scalded as soon as received by the consumers, to prevent its souring. To scald milk properly, the following method is advised: Take a thin glass bottle provided with a rubber cork, fill it with milk nearly up to the neck, and place it uncorked in a kettle of water, which should then be gradually brought to a boil. When steam has commenced to escape from the bottle, cork it lightly, and continue the boiling from thirty-five to forty minutes, and the process will be complete. A bottle of milk thus prepared, it is said, will remain sweet a month if kept in a cool place and tightly corked.

Whitening Ivory-handled Knives.—To restore the whiteness to ivory-handled knives, wash with soaped flannel and lukewarm water; then

wipe very dry. Soak them occasionally in alum water that has been allowed to cool Let the handles lie for an hour in this, and then remove them and brush well– say with a nail brush. After this, take a clean linen towel, dip it in cold water, squeeze it out, and while wet, wrap it around the handles, leaving them in it to dry gradually, as, if dried too rapidly out of the alum water, they will be injured.

Fire Extinguisher.—Take twenty pounds of common salt and ten pounds of sal ammoniac, and dissolve in seven gallons of water. When dissolved it can be bottled, and kept in each room in the house, to be used in an emergency. In case of fire occurring, one or two bottles should be immediately thrown with force into the burning place so as to break them, and the fire will certainly be extinguished.

Regarding Canned Goods.—Marion Harland advises those who use what grocers catalogue as canned goods to always open the cans some hours before cooking the contents and empty into an open bowl, set in a cool place. This removes the close, airless, smoky taste. Drain the liquor from peas and beans, cover with fresh, cold water, and let them soak for two hours. It freshens them wonderfully.

Things to Remember.—To prevent oilcloth, patent leather and similar materials from sticking together when rolled, purchase a few sheets of paraffine-impregnated or otherwise prepared paper, and roll the material. This will prevent sticking. It will also prevent the fading of the colors or gloss by keeping out air and moisture ; the evaporation of the oil is likewise prevented to a great extent.

Lemon juice squeezed upon your spots of iron rust, with salt plentifully sprinkled over it, will probably remove all traces of the unsightly spots on your white dress. But if you would cover the nails in your closet with little muslin bags, or pieces of glove kid (old glove-fingers are as good as anything), you will probably never again experience this difficulty.

Soft water should be used in cooking vegetables, and the only way city folks can soften water is to add a little salt to it. Six or eight potatoes will need a teaspoonful of salt added to the water ; turnips and parsnips require about the same, that is, a teaspoonful of salt to a quart of water. If any scum should happen to rise to the surface when the vegetables are boiling, it must be carefully skimmed off.

Bore a hole through the top of a broom-handle, tie a string in it, hang the broom up when not in use, and it will last twice as long as when allowed to rest upon the floor. After sweeping dip your broom in hot soapsuds, shake well and hang up to dry.

Here are two things to remember when cooking either veal or pork : they should be cooked so thoroughly that the lean part will be white and firm, and they should never be boiled unless first well salted. With pork there should be served some kind of farinaceous vegetable, like rice, potatoes or hominy.

When we wish to extract juices from anything we put it in cold water, and let it gradually reach the boiling point; so when we wish the viands to retain their juices, and use the water only as a medium for cooking them, the opposite course must be pursued.

One may utilize old matting which is no longer fresh enough to look well, by putting it under carpets. It can be cleaned perfectly by washing it on both sides with hot salt water ; hang it on a line outdoors to dry.

Jewelry of all kinds can be beautifully cleaned by washing in soap suds,

in which a few drops of spirits of ammonia are stirred, shaking off the water and laying in a box of dry sawdust to dry. As simple as this sounds, it is the nicest way to cleanse pins, chains, or any jewelry, as it leaves no marks or scratches.

To take grease out of white marble apply a pile of whiting or Fuller's earth saturated with benzine, and allow it to stand some time. Or apply a mixture of two parts washing soda, one part ground pumice stone and one part chalk, all first finely powdered and made into a paste with water; rub well over the marble, and finally wash off with soap and water.

A good polish for enameled leather is milk and linseed oil, in the proportion of two-thirds of the former to one-third of the latter. Make each lukewarm and mix; remove the dust, then apply the mixture with a sponge. Rub this off, and continue to rub until a polish appears.

Tin vessels rust and are often worthless in a few weeks because after washing they are not set on the stove for a moment or in the sun to dry thoroughly before they are put away.

A teaspoonful of powdered borax thrown into the bath tub while bathing will communicate a velvety softness to the water, and at the same time invigorate and rest the bather.

To get rid of roaches, take, say, two tablespoonfuls of borax and dissolve it in one pint of water. With this water make a stiff dough of corn meal. Do not cook. Put it where the roaches can get it. Put it out at night and next morning you can sweep up all the roaches you want. It is the only remedy that never fails. Two or three applications are generally sufficient.

Little red ants cannot travel over wool or rag carpet. Cover the floor with coarse baize, set the sofa on that and you will not be troubled with them. Cover a shelf in your closet or pantry with flannel, set whatever you wish to keep from the ants on it, and they will at once disappear.

The squeaking of shoes is due to the rubbing of the upper upon the under sole. This is prevented by putting soapstone powder between the two thicknesses of leather, which acts as a sort of lubricator. A shoe that has squeaked can be cured by the dealer or a cobbler simply by ripping the soles apart, putting in soapstone, and sewing or pegging the leather together again.

Coffee and tea pots will become very much discolored inside in a very short time. To prevent this about every two weeks put into them a teaspoonful of soda—common baking soda—and fill them about two-thirds full of water and let boil two hours. Wash and rinse well before using. In this way they will always be sweet and clean.

To renovate black lace, if narrow wind it tight around a bottle and pin it on. Wet it thoroughly with alcohol, and let it remain until perfectly dry. It will be like new. If the lace is wide, take the wooden roller from a window shade to roll it on.

Smoke-stained lamp chimneys can be cleaned with salt. Wash them first with warm water and soap; and, while wet, rub them well with dry salt. Vinegar will also remove the stains.

Kerosene will make tin tea kettles as bright as new. Saturate a woolen rag and rub with it. It will also remove stains from varnished furniture.

Clear boiling water will remove tea stains and many fruit stains. Pour the water through the stain, and thus prevent it spreading over the fabric.

To clean marble mantelpieces discolored by smoke, apply benzine, and rub it off with flannel. The application must be made several times.

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